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✓
MUSIC OF THE CHURCH.



A COLLECTION

OF

P S A L M, H Y M N, A N D C H A N T T U N E S,

ADAPTED TO THE WORSHIP

OF THE

PROTESTANT EPISCOPAL CHURCH

IN THE

UNITED STATES. ✓

[Jonathan Mayhew Wainwright, ed.]

SIXTH EDITION.

NEW YORK:

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1838.

Southern District of New-York, ss.

BE IT REMEMBERED, That on the twelfth day of September, A. D. 1828, in the fifty-third year of the independence of the United States of America, J. M. Wainwright, of the said district, hath deposited in this office, the title of a Book, the right whereof he claims as proprietor, in the words following, to wit :

“ Music of the Church. A Collection of Psalms, Hymns, and Chant Tunes, adapted to the worship of the Protestant Episcopal Church, in the United States.

In conformity to the Act of the Congress of the United States, entitled, “ An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned ; and also an Act, entitled, “ An Act supplementary to an Act, entitled, “ An Act for the encouragement of Learning, by securing copies of Maps, Charts, and Books, to the authors and proprietors of such copies during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints.

FRED. I. BETTS.

Clerk of the Southern District of New-York.

To the

BISHOPS, CLERGY, AND LAITY

of the

Protestant Episcopal Church,

*This Work, designed to improve the general taste for Sacred Music, and to extend its
practice in Public and Family Worship, is*

Most Respectfully

Inscribed.

J. M. W.

P R E F A C E .

THE completion of this work has been delayed much longer than was anticipated, when the design of publication was first announced. It is believed, however, that the subscribers will not feel that they have cause for complaint on this ground when they are informed, that the delay was owing partly to the extension of the work to above one hundred pages more than was promised, and partly to the unwearied pains that have been taken to make it as comprehensive and perfect as possible.

The selection of tunes has been made with great care, and it contains every variety of metre and expression that can be required for the sacred poetry of the Church. For this purpose the standard collections of Psalmody in this country, and especially the Handel and Haydn Societies of Boston, perhaps the best, have been examined. But principal use has been made of two most excellent works, Webbe's collection of Psalmody and Gardiner's Sacred Melodies, never published in this country. But neither their harmony nor distribution of parts have been uniformly followed. For the prose parts of the Liturgy designed to be sung, there will be found a larger number of Chants than has ever before been published in this country, selected from the works of the best masters, and arranged in such a manner as to render this style of music easy of performance.

But the whole collection, however complete, must not be expected to contain every tune which each individual would desire to possess. A book prepared upon this principle would be far too large for general utility. Many tunes which have been for a time popular in particular places, but which have not merit sufficient to secure general or continued favour, have been omitted. Others which are common, and are in very general use, such as Devizes, Wells, Denmark, Cheshunt, and many more have been omitted for this very reason, that churches and individuals need not be obliged to purchase duplicates of what they already possess. If any individual or congregation, should be at first disappointed at not finding in this collection some favourite tunes, let them remember that they have already copies of those tunes, and their omission has afforded room for the introduction of music perhaps equally good, which they might not otherwise have seen. The proportion of new tunes, never before published in this country, will be found very considerable, but yet these have not been introduced to the exclusion of standard tunes of universally acknowledged excellence, such as Old Hundred, Windsor, St. Ann's, &c.

The melodies have been given according to the best usage, and in keys best adapted to congregational singing, and the

harmonies have been arranged with scrupulous attention to accuracy and purity. The score contains four parts. The upper staff is the Tenor, which, from a necessary compliance with custom, is written in the Treble Cliff, and therefore the harmonist will observe that it appears one octave above its real place. The second staff is the 2nd. Treble or Alto, and this reads in its true place. This arrangement was esteemed advisable on account of the great scarcity of male Alto, or Contra-Tenor voices. All those female voices that are of a low compass, which are in fact Contra-Tenor voices, should sing the 2nd Treble. When, however, a male Alto singer that has been accustomed to the common music books of this country, takes this part, he must transpose it an octave higher. The th'rd staff contains the Treble or Air, having the stems turned up, and these notes in combination with those, the stems of which are turned down, and all those in the Bass Cliff, constitute the Organ or Piano Forte accompaniment. The fourth staff is the Bass, the lower notes of which are for the voice; the others which sometimes occur are for the instrument. In performing this music a Treble or Tenor voice may sing the air alone, or with a Bass voice; but neither of the two upper parts should be sung unless with the whole four, nor when the whole four are sung together, should any but a Treble voice sing the air.

The harmonies of all the tunes have been corrected, and the organ accompaniment arranged by Mr. P. K. Moran, Organist of St. John's, New York, whose long established reputation gives assurance that this part of the work is well done. Next to him, the editor of the work is under great obligations to Mr. Benjamin Carr of Philadelphia, well known for his enlightened and long continued exertions in the cause of sacred music, to Mr. John Paddon, Organist of St. Paul's in Boston, to Mr. Darley, Organist of St. Stephens Philadelphia, and to Mr. Gear, Organist of Grace Church, New York. These gentlemen have improved the work by their suggestions, and by several of their own valuable compositions. As to its mechanical execution it is believed, that taking into consideration the difficulty of expressing an Organ part with types, it will be found not inferior to that of any musical work which has lately been printed. For the great ingenuity and pains required, especially in the organ accompaniment, the editor is indebted to Mr. Peter C. Smith, with the assistance of Mr. Dodson. As to himself, the editor will only observe, that had he been aware that the work would have cost him one half of the labour and time he has devoted to it, he would have been deterred from the undertaking. If, however, it shall be found to improve the taste for sacred music, and to promote its practice in public and family worship, he will not regret the exertions he has made.

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PART 2.

GENERAL DIRECTIONS

FOR THE PERFORMANCE OF SACRED MUSIC

PSALMODY.

SACRED MUSIC is the application of sweet sounds to celebrating the praise and glory of God. In order then, to render this service acceptable to him, as well as edifying to ourselves, it should ever be remembered that preparation of heart is the first and most essential step. Without this, the finest strains of melody or harmony are no better than mockery, "a solemn sound upon a thoughtless tongue." But if the voice responds to devout affections of the soul, sounds coarse and inharmonious will be acceptable in the ears of the God of Sabaoth; and even those whom nature has deprived both of ear and voice, and who cannot therefore, without great discomfort to their fellow worshippers, be vocal in their praise, may thus "sing and make melody in their hearts unto the Lord."

The true design of Sacred Music then, being to excite and to express devotional feeling; this design should be kept in constant view, both in a selection of tunes for the use of the Church, and in the manner of performing them. As the tunes should be simple, dignified, and solemn, so also should the style of singing them exhibit the same characteristics.

In this collection will be found tunes of every variety of character, from those which speak the highest sentiments of praise, to those suitable to the expression of the deepest penitence. Care has been taken to adapt appropriate words to these tunes. But as portions of Psalms or Hymns may be appointed to be sung which have no tune assigned to them, or as the *tune assigned* may not be known, or may not be approved, and another must be sought for; in such cases particular attention should be given by the person whose duty it is to select the tunes. He should first study the general character of the words, that he may avoid the error of setting a jubilant tune to penitential words, or vice versa, a tune in the minor mood to words of joyful praise.

Having thus adapted together the tune and the portion of words, according to their *general* character, he should next look at the distinct verses, and prepare to make slight alterations in the performance, as respects *faster or slower, piano or forte, crescendo or diminuendo*, as the sentiment may require. This is the only way by which a proper musical effect can be given, when the same notes are to be repeated to words vary-

NOTE.—These directions, while the perusal of them may perhaps be profitable to all who take an interest in Church Music, they yet suppose some knowledge of the rudiments of this art. There are many good treatises. Among the best and cheapest are Mr. Samuel Dyer's *Vocal Preceptor*, and Mr. Thomas Hasting's "Musical Reader." This latter gentleman has written an excellent work on "Musical Taste," worthy of attentive perusal.

ing in expression. And by a little attention to this point, and a little explanation and illustration, a choir or congregation will soon feel the propriety and beauty of thus making the sound an echo to the sense; and they will learn to do it without any particular direction. Besides the advantage thus gained in point of musical expression, there will be a much greater one in keeping the singers constantly attentive to the meaning of the words they are uttering.

As a general rule it may be observed, that, in single tunes or tunes which carry through one verse only, the piano or diminuendo may fall upon the third line, and in double tunes upon the two first lines of the second verse; the forte and crescendo may, in most instances succeed to the next lines. But no rule can be given of uniform application. As an illustration of the above observations, we will take the 100th Psalm, and the well known tune Old Hundred, page 3. The singing of the first verse should be commenced moderately forte. In this manner should the first two lines be sung. The third line, "Glad homage pay with awful mirth," should be piano, and the last line should be forte. The second verse should be piano throughout. The third verse should begin moderately, it should gradually increase, till the last line, which should be double forte. The last verse should commence rather piano, the third line should be crescendo, and the last forte. The Gloria Patri should always be full. As a farther illustration, take the 165th Hymn, and the tune St. George's, page 14. The first verse should be animated, and moderately loud. The second verse should be sung in slower time, and more

piano. In the third verse, the first two lines should be piano, the last two crescendo. In the fourth verse there is a greater contrast, the first two lines should be rather slow and soft, the last two should have a decided and strong utterance. The last verse should be animated and forte. To the careful reader who will turn to the above mentioned tunes and words, and compare them with the explanations thus given, the observations made, in regard to varying the expression of the tune in conformity with the sentiment contained in the words, will be sufficiently obvious.

Attention should be paid to another point which has been much neglected in Psalmody, viz. accentuation. The different verses of our Psalms and Hymns vary so much in this particular—the first verse commencing, perhaps, with an unaccented syllable, while the second begins with a strongly accented word, that when the same notes are used in both cases the correct ear is greatly offended. Wherever it is practicable, if the poetry commences with an accented syllable, the tune should begin with a full bar; on the contrary, when the Psalm or Hymn begins with an unaccented syllable, the tune should commence with part of a bar. But, as in succeeding verses there is often a change in this respect, we must give some attention to remedy the difficulty. It is to be done with much greater ease than may at first be apprehended. As an illustration, let the reader take the 97th Psalm, and the tune German Air, on the 10th page. Here the tune begins with a full bar; but the first syllable of the first verse is unaccented. To sing correctly then, begin the word "Jehovah" on part of a

bar, and slur the two first notes of the tune to the 2d syllable "ho-." At the end of the tune the notes, as they should be sung, are printed in full. The next verse begins with a strongly accented word, "Darkness;" and here the accent of the tune and of the words coincides. Verse 10, also, "Ye who to serve," &c. accords with the tune; but verse 12, "Rejoice," &c. must be commenced with what may be termed a starting note, as above. Another illustration may be found in the Evening Hymn, page 181, "Glory to thee, my God," &c. Here the first syllable is strongly accented, and yet as the tune is usually arranged the accent is made to come on the second syllable, "ry," which is unquestionably wrong. In this book, then, the tune begins with a full bar. But, as in the next verse, "Forgive me, Lord," &c. the first syllable is unaccented, the tune should have the starting note, which is expressed by small notes. By a little attention to these observations, the rhetorical and the musical accent need not, in any case, be permitted to clash. Take an example not marked in the book.—Hymn 67, and a beautiful tune, Darley, on the 147th page.—The tune begins with a full bar, as is correct; the first syllable of the words being strongly accented. "High on the bending willows hung." But in the next verse the accent is entirely different, "Awake! thy loudest raptures raise," and,

unless we would produce a most disagreeable effect, the beginning of the tune must be changed. Suppose, then, we introduce part of a bar, a quaver on F in the treble, for the first syllable "A-." The next syllable, "wake," we sing to the first note of the tune; then slur the two quavers, for the word "thy." The tune and words then proceed regularly. Thus with a little attention and judgment, the principal inconvenience, arising from using the same tune for many verses, may be avoided. To make the time correct, it may be added to, or taken from the last bar of the tune. Still, however, perfect accuracy in regard to accentuation should not be anticipated or sought for. Nor is any attention to the above rules to be considered as absolutely essential to congregational singing. Perhaps the object cannot be effected, except when there is a good choir. Unquestionably the perfection of Psalmody, *considering its great design*, is when the whole body of a congregation unites, as with one heart, and one voice, to sing the praises of God. Then, faults of accent and occasional discords are overwhelmed in the general effect; even a musical ear will be affected with its majesty and power, and the devout worshipper will desire nothing more refined, to stir up the affections of his heart, and to open his mouth with praises to God.

ANTHEM SINGING.

As the proper execution of Psalmody requires the voices of all in the congregation who can sing; the singing of Anthems should be confined to the choir. In the ancient Jewish Church, persons were expressly appointed by God to conduct his praises,

and the assembled congregation occasionally united in the loud chorus. So also in the primitive Church, and in the Church of England, Anthems are performed by a choir, to which the congregation are supposed to listen, with devout sentiments. The form of the Anthem is naturally derived from the structure of some of the Psalms, in which we frequently find the soliloquy, the dialogue, and the chorus. Thus, as has been observed, "The Lord hear thee in the day of trouble," is the voice of a company encouraging a Priest in his intercession.

He then expresses his confidence in these words, "Now know that I the Lord helpeth his annointed." Then all join together in supplication. "Save Lord, and hear us when we call upon thee." The solo, the verse, and the chorus, in church music express all those turns of the sacred poetry when properly applied. But as Anthems are not often introduced in the service of our churches, and as it is presumed they will only be attempted when there is an able and well instructed choir, no farther observations are requisite in this place.

CHANTING.

Although Chants are in themselves the most simple of all kinds of musical composition, yet to execute them with propriety and effect requires much practice. The single chant consists of two strains, the first containing three, and the last, four bars; the double chant, consists of four strains, of three and four bars arranged alternately. The first bar of each strain is the chanting note; and to this, the principal part of each half verse of the prose Psalms is recited; the remaining bars in each strain, form a species of cadence, and are to be expressed in the singing voice. The principal object to be attended to in chanting, is a distinct and forcible articulation of the words. They must be correctly accented, and where a stop occurs, it may be marked by a short rest. The recited part of the verse must occupy no longer time than a good reader would require to pronounce it, and the cadence must be given in correct time, the beat of which can be felt. A great difficulty in arranging

the words of a chant, is to know when to break off from the words of the recitative, and to begin the cadence. There are two errors to be avoided. The first, is the drawling effect produced by giving in every instance only single syllables to each note of the cadence; the second is the hurrying and confused effect, produced by taking too many syllables from the recitative, and crowding them into the cadence. The latter error, however, is by far most injurious, as it always destroys musical rhythm, and produces a light and trifling manner of singing, very inconsistent with sacred words.

In the adaptation of the words to the Chants contained in this book, an attempt has been made, and it is hoped successfully, to avoid both these errors. The general rules of adaptation are as follows, by following these rules any portions of the Psalter, or prose Psalms, may be chanted.

It is to be observed in the first place, that every verse is

divided into two parts, which division in the old prayer books and to this day, in all English editions, is marked with a colon stop for this very purpose. In the later editions of the Liturgy of our Church, this dividing point has been omitted, whether by design, or through ignorance of its use, we cannot say. But certainly, while our rubrics direct that certain prose portions of the service may be "sung or said," this great facility for singing, and one of such ancient standing should not be done away.

Suppose then, the verse to be divided at the semicolon or the comma, which most nearly separates it into two parts, always taking into consideration the sense. Then, to the first bar of the chant is chanted the first half of the verse, excepting the three last syllables, which are sung to the minims and semibreve of the two next bars respectively. If any small word, or article should occur in the three last syllables, it is generally to be sung to one of the minims of the second bar, without being reckoned as a principal syllable: and if the word immediately preceding the division of the verse consists of two syllables, or if it be a longer word having a strong accent on the penult, or last syllable but one, as the word "salvation"—in these cases two syllables are sung to the last note. The second part of the verse is sung to the first bar of the second strain of the chant, except the five last syllables, which are sung to the four minims and the semibreve of the second strain respectively. And as above, if any small words or articles occur in the five last syllables, they may be sung on one of the minims where the effect will be best. And if the verse ends with a word of two syl-

lables, or with a polysyllabic word having its accent on the penult, the last word of the chant is to have these syllables. This describes the manner of singing a single chant, but as a double chant is merely a repetition of the same number of bars, no farther direction is needed.

The great variety of sublime expressions in the verse psalms, renders it impossible to make any general rules, which can meet every case in applying them to the chants. And indeed, this style of singing is so peculiar, that perhaps no rules will be of much benefit. A truly good manner of chanting cannot be acquired, without the assistance of some person competent to teach it. As regards the division of the words, this book furnishes it, for all the ordinary services of the church. But no book can teach the tone and utterance which constitute the great beauty of chanting, and which render it, when well performed, the most devotional of all kinds of music, and of course the best adapted to the worship of the Church of God. We could wish that it were more general, and that instead of the metre version, which is often very feeble, compared with the Psalter, we could use portions of the prose Psalms and have them sung to chants instead of psalm tunes. A proposition was made to this effect, and a selection from the prose Psalms was published in reference to it, some years ago by the Rev. Dr. Smith of Connecticut.

Could we have chanting in perfection, it should be as it was designed, and as it is practised in the Cathedral Churches of England, a *responsive service*. When there are large choirs they might be divided into two equal parts, and be placed on each

side of the organ. One side corresponding to what in the Cathedrals is termed "Decani," should sing the chant through once, taking one verse if a single chant, and two if a double one. The other side, called "Cantoris," should respond in the same manner. The Gloria Patri should be sung by the whole unitedly. And in congregations, where the singing is, as it should ever be, general, where would be the difficulty of having the portion of the congregation on one side of the broad aisle to respond in its chanting the other? Where the vocal worshippers of God are, as is unhappily too much the case in our churches, few in number, such an arrangement should not be attempted. But may we not hope that sacred music will be more cultivated than heretofore. There is no want of attention

to the music of the world, and no sparing of expense in acquiring a knowledge of it. Why should not religious persons, and above all religious parents, take some interest in the music that appropriately belongs to God, and learn themselves, and have their children taught, how to give a correct and melodious expression to the sacred songs of Zion. Then would the services of the sanctuary appear in their full beauty and solemnity. And while confessing our sins with heartfelt penitence, praying and giving thanks with earnest devotion, hearing the sacred word with attentive and willing minds, we should also most delightfully and profitably "speak to ourselves in psalms and hymns, and spiritual songs, singing and making melody in our hearts to the Lord."

TABLE I.

SELECTIONS FROM THE METRE VERSION OF THE PSALMS.

WITH THE SUBJECTS STATED AND TUNES ADAPTED.

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.
1	C.	1, 2, 3, 6.	Good men, the blessing of - - -	Quebec Chapel.	48
—	C.	1, 4, 5, 6.	Wicked men, the condemnation of - - -	Quebec Chapel.	48
2	C.	7, 8, 9, 10-11, 12.	The Heathen, Christ's dominion over - - -	Arundel.	35
4	C.	1, 6, 7, 8.	Trust in God. - - -	Kemp.	51
5	C.	1-2, 3, 8, 12.	Daily dependence upon God. - - -	Manchester.	29
7	C.	1, 9, 10-11, 17.	Righteous men protected by God. - - -	St. Mark's.	49
8	C.	1, 2, 3, 4, 9.	The glory of God. - - -	Mozart.	42
9	C.	1, 2, 9, 11.	God, his wondrous works. - - -	Abride.	24
—	C.	7-8, 9, 10, 11.	God, just and good. - - -	Abride.	24
11	C.	1, 4, 5, 7.	Trust in God. - - -	Manchester.	29
13	C.	1, 2, 3, 6.	Spiritual affliction, prayer in - - -	St. Mary's.	54
15	C.	1, 2, 3, 4, 5, 7.	Virtuous man, his happiness and security. - - -	St. Stephen's.	30
16	C.	1, 2, 7.	Dependence upon God. - - -	Trentam.	50
—	C.	8, 9, 11.	Resurrection, the hope of - - -	Trentam.	50
18	L.	1, 2, 6, 19.	Trust in God. - - -	St. George's.	14
—	L.	25, 26, 30, 31.	Superintending Providence of God. - - -	St. George's.	14
19	C.	1, 2, 3, 4.	The Heavens declare the glory of God. - - -	St. James's.	32
—	C.	7, 8, 9, 10, 11.	The scriptures correct and guide the soul. - - -	London.	33
—	C.	1, 12, 13, 14.	Sins, secret and presumptuous, prayer against - - -	Dundee.	52
22	C.	1, 2, 3, 11.	Affliction, prayer for God's presence in - - -	Walsal.	57
—	C.	23, 24, 29.	The rich and poor alike before God. - - -	St. Mark's.	49
23	C.	1, 2, 3, 4, 6.	God, our guide and protector. - - -	Bedford.	27
24	C.	1, 2, 3, 4, 5.	The righteous man, his character and reward - - -	St. Ann's.	26
—	C.	7, 8, 9, 10.	God, the king of glory. - - -	Bray.	47
25	S.	1-2, 3, 4-5, 6, 7.	Trust in God expressed. - - -	Watchman.	63
—	S.	1, 9, 10, 12.	Pardoning grace. - - -	Handel.	64
—	S.	11, 16, 17, 18.	Forgiveness of sins, prayer for - - -	Little Marlborough	69

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.			Tunes.	Page.
27	C.	1, 4, 5.	Public worship, satisfaction in	-	-	St. Mark's.	49
—	C.	7, 8, 9, 10.	Presence of God in affliction.	-	-	Walsal.	57
29	L.	1-3, 7-8, 10-11.	The power of God acknowledged.	-	-	Stanfield.	5
31	S.	1, 2, 5, 6.	Trust in God, and resignation to him.	-	-	Aylesbury.	70
—	S.	15, 16, 19, 23, 24.	The providence of God, confidence in	-	-	Bankfield.	61
32	C.	1-2, 5, 6, 11.	Repentance, the advantages of	-	-	St. Paul's.	20
33	C.	1, 2-3, 4-5, 6, 8-9.	Praise of God for his attributes.	-	-	Braintree.	34
—	C.	11, 12, 20-21, 22.	Trust in God, the happiness of	-	-	St. Ann.	26
34	C.	1, 2, 3, 4, 5.	The protection of God, comfort under	-	-	Trentam.	50
—	C.	7, 8, 9, 22.	God's promises to those who fear and trust in him.	-	-	Sandwich.	28
—	C.	12-13, 14, 22.	Evil speaking, against -	-	-	Trentam.	50
36	H.2.	5, 6, 7, 8, 9-10.	Trust in God, reasons for	-	-	Alfreton.	9
37	H.2.	1-2, 3-4, 5-6.	Trust and obedience, our duty and interest.	-	-	Newcourt.	74
—	H.2.	7, 8, 9, 10, 11.	Peaceful habits recommended.	-	-	Monmouth.	75
—	C.	23-24, 27-28, 37—40.	The good man, God his protector and guide.	-	-	Newcourt.	74
38	C.	1, 4, 9, 21-22.	Penitential prayer.	-	-	Burford.	55
39	C.	4, 5, 6, 7.	Life, its shortness and uncertainty.	-	-	St. Mary.	54
—	L.	4, 10, 12, 13.	Mortality, prayer in contemplation of	-	-	Windsor.	63
40	C.	1, 3, 4, 5.	Waiting upon God, its reward.	-	-	St. George's.	14
41	C.	1, 2, 3, 13.	The charitable man, reward of	-	-	Kemp.	51
42	C.	1, 2, 4, 5, 11.	God's presence desired.	-	-	Manchester.	29
44	C.	1, 4, 26.	National deliverance, prayer for	-	-	St. Ann's.	26
45	C.	1, 2, 3, 4.	Christ our King, praise of	-	-	Christmas.	31
—	H.2.	2, 6, 7.	Christ, his exaltation.	-	-	Christmas.	31
46	L.	1-2-3, 4-5, 10-11.	Confidence in God.	-	-	Monmouth.	75
47	C.	1-2, 5-6, 7-8, 9.	Power of God, rejoicing in	-	-	Truro.	7
48	C.	1, 11, 12, 13, 14.	Church defended by God.	-	-	Arundel.	35
49	H.2.	6, 7, 8-9, 10, 13, 20.	Wealth, vanity of	-	-	St. James's.	32
50	H.2.	1-2, 3-4, 5-6.	Judgment, day of	-	-	Ravenscroft.	76
—	H.2.	7-8, 9-10, 13-14.	Worship, external and formal condemned.	-	-	Ravenscroft.	76
—	S.	15-16, 17, 21-23.	Wicked men, vengeance of God against	-	-	Newcourt.	74
51	S.	1, 2-3, 4, 5, 6, 7.	Repentance expressed.	-	-	Yarmouth.	68
—	S.	7, 8, 9-10, 11, 12.	Sanctification, prayer for	-	-	Dunbar.	71
—	C.	11, 12, 16, 17.	Repentance acceptable to God.	-	-	Little Marlborough.	69
53	C.	1, 2, 3, 6.	Human nature, corruption of	-	-	Burford.	55
55	C.	1-2, 4-5, 16-17.	Penitential prayer	-	-	Walsal.	57
56	C.	4, 10-11-12, 13, 14.	God's protection, trust in	-	-	Badford.	27

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57	L.	7, 8, 9-10, 11.	Praise to God. - - -	Luton.	15
62	L.	1, 7, 8, 12.	Dependance upon God. - - -	Alfreton.	9
63	II. 2.	1, 2-3, 4-5, 6-7.	Desire for the services of the sanctuary. -	Martin's Lane.	78
65	L.	1, 2, 3, 4.	Public worship, delight in - - -	St. Peter's.	4
—	L.	6, 9, 10, 11, 12, 13.	Seasons of the year, show the goodness of God.	Seasons.	17
66	C.	1-2, 3, 4, 5.	Praise of God incumbent on all. - - -	Oatlands.	46
—	C.	16, 17-18, 19-20.	Prayer, accepted. - - -	Liverpool.	25
67	S.	1, 2, 3, 4, 5.	Dissemination of religion prayed for - - -	Pentonville.	58
68	L.	4, 17, 18, 19-20.	Providence of God. - - -	Blendon.	11
—	L.	4, 5, 6.	Ascension of Christ. - - -	Blendon.	11
69	L.	1, 13, 14, 15, 16.	Divine assistance, prayer for - - -	Derby.	21
70	L.	1, 2, 4, 5.	Spiritual enemies, prayer for deliverance from	Limehouse.	23
71	C.	1-2, 3, 15, 16.	Divine grace, trust reposed in - - -	Swanwick.	28
—	C.	17, 19, 23.	Redemption, praise for - - -	Liverpool.	25
72	C.	6, 7, 8, 18, 19.	Church of Christ, its extension. - - -	St. Marks.	49
73	L.	1, 25, 26, 27, 28.	Dependance upon God alone, the good man's -	Grace Church.	13
76	II. 2.	1-2, 8-9-10, 11-12.	Judgment, God's coming to - - -	Martin's Lane.	78
77	C.	7-8, 9, 10, 11-12, 13.	Despondency removed. - - -	Burford.	55
78	C.	1, 2, 3, 4, 5, 6.	Instruction of youth recommended. - - -	London.	33
79	C.	5, 8, 9, 13.	Pardon for sin, prayer for - - -	Plympton.	56
80	L.	4, 7, 18, 19.	Conversion, prayer for - - -	Limehouse.	23
—	L.	1, 8, 9, 14, 15.	Church, prayer for in affliction. - - -	Limehouse.	23
81	C.	1, 2, 3, 4.	Praise of God, exhortation to - - -	Bray.	47
84	C.	1, 5, 10, 11, 12.	Public worship, desire for - - -	Swanwick.	28
85	C.	1, 10, 11-12, 13.	Redemption, trust in - - -	Abridge.	24
—	C.	4, 5-6, 7.	Forgiveness of sins, prayer for - - -	St. Mary's.	54
86	C.	1, 2, 3-4, 5, 6-7.	Affliction, prayer in - - -	Dundee.	52
—	C.	5, 8, 9, 10.	God's mercy to be confessed by all men. -	Trentam,	50
—	C.	6-7, 11, 12.	Divine Guidance, prayed for - - -	Kemp.	51
88	L.	1-2, 3-4, 5-6, 13-14.	Spiritual distress, prayer in - - -	Hartford.	161
89	L.	1, 2, 3, 4, 5.	Promise of a Redeemer, praise for - - -	Peru.	18
—	L.	6, 7, 8, 11.	Power of God to be revered. - - -	Peru.	18
—	L.	46, 47, 48.	Life short, death inevitable. - - -	Carthage.	23
90	C.	3, 4, 5, 6, 12.	Life, its shortness. - - -	Windsor.	53
91	II. 2.	1-2, 3-4, 9-10, 11-12.	God, his watchful providence. - - -	Monmouth.	75
92	C.	1, 2, 3, 4.	Daily devotion, its pleasures. - - -	Liverpool.	25
93	L.	1, 2, 3-4, 5.	Holiness, the necessity of - - -	Stonefield.	5
94	C.	9-10, 11, 12.	Omniscience of God. - - -	St. Ann's.	26

Psalm.	Metre.	Verses Selected.	GENERAL SUBJECTS.	Tunes.	Page.
94	C.	12, 13, 14, 15.	Chastisement, a blessing. - - -	Manchester.	29
95	L.	1, 2, 3, 6.	Public worship, exhortation to - -	Venua.	6
96	Par.	1-2-3, 10-11, 12-13.	Praises of God, as king and judge of the earth.	Gear.	178
97	L.	1, 2, 10, 11, 12.	Holiness, the necessity of - - -	German Air.	10
98	C.	1, 2, 3, 4, 9.	Christ's advent, praise for - - -	New-York.	45
—	C.	1, 4, 5-6, 7, 8.	Universal praise. - - -	Clifford.	181
99	C.	1, 2, 3, 4, 9.	God the king, his justice, truth and holiness adored.	Quebec Chapel.	48
100	L.	1-2, 3, 4, 5.	Praise to God for goodness, mercy and truth. -	Old Hundred.	3
102	C.	1, 2, 11, 12, 28.	Mortality, prayer in consideration of - -	Plympton.	56
—	C.	25, 26, 27.	God the creator, his eternal being. - -	St. James.	32
103	L.	1-2, 3-4, 8, 9-10.	Redeeming love, praise for - - -	Eaton.	8
—	L.	8, 9-10, 11, 12-13.	—, extent of - - -	Eaton.	8
104	L.	1, 2, 3, 4, 21.	God, his majesty and power adored. - -	Luton.	15
105	C.	1, 2, 3, 4.	Seek the Lord, exhortation to - - -	New-York.	45
106	L.	1, 2, 3, 4, 5.	Salvation, thanksgiving and prayer for - -	Portuguese Hymn.	19
107	L.	23, 24, 25, 28, 29, 30-31.	The Sea, God's power made known in - -	Stonefield.	5
108	C.	1, 2, 3, 4, 5.	Morning adoration. - - -	Christmas.	31
110	HL2.	1-2, 3, 4-5, 6-7.	Christ, his office as our King and Priest.	Martin's Lane.	78
111	L.	1, 2, 3, 4.	Works of God, praise for - - -	Truro.	7
—	L.	1, 5, 9, 10.	Will of God, to be known and done. - -	Truro.	7
112	L.	1, 2, 3, 4, 5, 6.	Good and charitable man, reward of - -	Peru.	18
—	L.	4, 5, 9.	Charitable man, description of - - -	Peru.	18
113	HL2.	1-2-3, 4-5, 6.	Power and condescension of God, praise for -	Ravenscroft.	76
115	C.	1, 11, 14-15.	Humility before God expressed. - - -	Dundee.	52
116	C.	1, 2, 5, 6, 7.	Prayer, acceptance of - - -	Wareham.	44
—	C.	1, 12-13, 14-15, 17-18, 19.	Public worship, resolution to join in - -	St. Am.	26
—	C.	5-6, 7, 8, 9.	Sickness, on recovery from - - -	Kemp.	51
117	C.	1, 2.	Praise to God for mercy and truth. - -	Bray.	47
118	C.	15, 19, 20, 21, 28.	Righteous, their praise of God. - - -	Glandelough.	40
—	C.	22-23, 24-25, 26, 29.	Exaltation of Christ, praise for - - -	Glandelough.	40
119	C.	1, 2, 3, 4, 5, 6.	Obedience religious, approved. - - -	St. Stephen's.	30
—	C.	9, 10, 11, 12.	Youth, kept secure by religion. - - -	Wareham.	44
—	C.	25, 27, 28, 29, 32.	Spiritual illumination, prayer for - - -	St. Mary's.	54
—	C.	33, 34, 35, 36, 37.	Wisdom religious, prayer for - - -	Reading.	36
—	C.	65, 67, 71, 72.	Affliction, benefits of - - -	St. James.	32
—	C.	89, 90, 91, 96.	Immutability of God. - - -	St. Stephen's.	30
—	C.	132, 133, 134, 135.	Sin, prayer for deliverance from - - -	Burford.	55
—	C.	169, 170, 171, 172.	Spiritual illumination, prayer for - -	Manchester.	29

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122	C.	1, 2-3, 6, 7, 8, 9.	Church, prayer for its prosperity. - -	Reading.	36
125	C.	1, 2, 3, 4.	God the protector, trust in - -	Reading.	36
127	C.	1, 2.	Providence of God. - -	Abridge.	24
130	S.	1-2, 3-4, 5, 6.	Forgiveness of sins, hope of - -	Dunbar.	71
—	S.	5, 6, 7, 8.	Redemption, trust in - -	Shirland.	59
132	C.	7, 8, 9, 10.	Preparation for public worship. - -	Oatlands.	46
—	C.	8, 13-14, 15-16.	Church, God's presence with, and bounty to -	St. Mark's.	49
133	C.	1, 2, 3, 4.	Brotherly love, advantage and pleasure of -	Quebec Chapel.	48
134	C.	1, 2-3.	Ministers exhorted to praise God. - -	Wareham.	44
135	C.	1, 2, 3.	Praise, exhortation to - -	Braintree.	34
136	II. 4.	1,2-3,4-5,6,7-8-9,25-26.	Dependence of all on God. - -	Hobart.	91
137	C.	1, 2, 3, 4, 5, 6.	Jews, their unhappy condition. - -	Darby.	47
—	C.	1, 2, 3, 6, 7.	Affliction relieved, praise for - -	Braintree.	34
138	L.	1, 2, 3, 4, 5.	Omniscience and omnipresence of God. -	Carthage.	22
139	L.	1, 14, 17, 18.	God's providence acknowledged. - -	St. Paul's.	20
141	C.	1, 2, 3, 5, 8.	Conviction of sin, prayer under - -	Walsal.	57
143	C.	1, 2, 6, 10, 11.	Forgiveness of sins, prayer for - -	Dundee.	52
144	L.	3, 4.	Life, shortness of - -	Hartford.	161
145	C.	1-2, 3, 5-6, 9-10, 11, 12.	Praise to God, for his mighty works. - -	Arundel.	35
—	C.	8, 14-15, 16, 17-18, 19.	Goodness and mercy of God. - -	Swanwick.	28
146	C.	6, 7, 8, 9, 10.	Poor and distressed, God their protector. -	Abridge.	24
147	C.	1, 3-4, 5-6, 7.	Praise to God for goodness and power. -	New-York.	45
—	C.	7, 8, 12-13, 14-15.	Thanksgiving for the fruits of the earth. -	Clifford.	175
148	II. 4.	1-2, 3-4, 5-6, 13, 14.	Praise, creation exhorted to - -	Darwell.	89
149	IV. 4.	1, 3-4, 5-6	Praise to God for care and protection. -	St. Michael.	133
150	L.	1, 2, 3, 6.	Praise to the Lord, universal - -	Corelli.	16

TABLE II.

THE HYMNS,

WITH THE SUBJECTS STATED AND TUNES ADAPTED.

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I. THE HOLY SCRIPTURES.				
1	C.	Excellency of the Holy Scriptures, and prayer to understand them.	London.	33
2	C.	Contents of the Holy Scriptures, and prayer to delight in them.	St. Ann's.	26
II. CREATION.				
3	C.	Glory of God manifested in Creation.	St. James's.	32
4	C.	Creation described.	Abridge.	24
5	II. 1.	Praise from living creatures,	Switzerland.	73
6	II. 1.	Praise from the elements and worlds.	Switzerland.	73
7	C.	The heavens exhibiting the glory of God.	Corelli.	16
III. PROVIDENCE.				
8	L.	Providence illustrated in the seasons of the year.	Seasons.	17
9	II. 3.	Providence in God's watchful care and presence.	Carey.	82
10	C.	Providence during the whole period of human life.	Brattle-Street.	38
11	III. 1.	Providence. "My times are in thy hand,"	Pleyel's Hymn.	105
12	C.	Providence of God, though mysterious, to be confided in.	Abridge.	24
IV. REDEMPTION.				
13	L.	Redemption essential to fallen man.	Dunbar.	71
14	L.	Redemption obtained through a mediator.	St. Paul's.	20
15	L.	Redemption, praise for, through Christ.	Denbigh.	159
16	C.	Redemption, Salvation, glad tidings.	Ashley.	176
17	C.	Redemption, praise to Christ for	Arundel.	35
18	III. 3.	Grateful praise to the Saviour.	Clementi.	121
19	C.	Redemption through Christ alone.	St. Mark's.	49
20	C.	Lost state of man by nature.	Dundee.	52
21	C.	God the author of all good works.	Trentam	50
22	III. 1.	Praise to God for mercy through Christ.	Carr.	107
23	S.	Grace displayed in redemption.	Newton	60

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V. THE CHURCH.								
24	S.	The Church, an ark of rest.	-	-	-	-	Pelham.	66
25	S.	Love to the Church of God.	-	-	-	-	Handel.	64
26	C	The Church universal, of whom composed.	-	-	-	-	St. Ann's.	26
27	S.	Communion of saints in the church.	-	-	-	-	Mount Ephraim.	65
28	II. 1.	The Church in glory.	-	-	-	-	Harwood.	72
29	L.	Future triumphs of the Church.	-	-	-	-	Truro.	7
VI. FESTIVALS AND FASTS.								
30	II. 4.	THE LORD'S DAY, a day of rejoicing and praise.	-	-	-	-	Warsaw.	88
31	C.	its duty and privileges.	-	-	-	-	Liverpool.	25
32	S.	welcomed as a spiritual feast.	-	-	-	-	Bankfield.	61
33	L.	a day of rest.	-	-	-	-	St. Peter's.	4
34	II. 3.	to be sanctified.	-	-	-	-	Griswold.	87
35	II. 4.	A blessing invoked upon its services.	-	-	-	-	Warsaw.	88
36	L.	desire for a holy observance of	-	-	-	-	Bowen.	12
37	L.	prayer, for mindedness upon	-	-	-	-	St. Peter's.	4
38	III. 1.	prayer to improve its public services.	-	-	-	-	Weldon.	100
39	L.	prayer to improve its preached word.	-	-	-	-	Grace Church.	13
40	III. 5.	prayer on dismissal from the services of	-	-	-	-	Dismissal Hymn.	130
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41	C.	Design of the Saviour's Advent.	-	-	-	-	Reading.	36
42	III. 3.	Prayer and Praise to Jesus.	-	-	-	-	Beethoven.	119
CHRISTMAS.								
43	C.	Message of the angel to the shepherds.	-	-	-	-	Bray.	47
44	C.	Response of men to the song of the angels.	-	-	-	-	Glandelough.	40
45		Christmas hailed by angels and men.	-	-	-	-	Herald Angels.	149
46		Homage to the King Messiah.	-	-	-	-	Avison.	153
47	C.	Prophecy fulfilled in Christ.	-	-	-	-	Quebec Chapel.	48
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48	C.	Time departs, salvation comes.	-	-	-	-	Pennsylvania.	174
49	C.	The barren fig tree.	-	-	-	-	St. Mark's.	49
NEW YEAR.								
50	L.	Life continued, to be devoted to God.	-	-	-	-	Seasons.	17
51	C.	Lamentation for time unimproved.	-	-	-	-	Walsal.	57

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52	S.	Our great privilege in the gospel message.	-	-	-	-	-	Mansfield.	62
53	II. 5.	Future triumphs of the church.	-	-	-	-	-	Walworth.	92
54	II. 6.	Blessings of Christ's reign,	-	-	-	-	-	Millenium.	94
55	C.	Universal prevalence of the gospel.	-	-	-	-	-	St. Stephen's.	30
LENT.									
56	II. 6.	The litany.	-	-	-	-	-	Litany.	162
57	III. 1.	Prayer for Spiritual mindedness.	-	-	-	-	-	Hartford.	161
58	L.	Prayer for Divine assistance.	-	-	-	-	-	St. Mary's.	54
59	C.	Penitential prayer.	-	-	-	-	-	Plympton.	56
60	C.	Prayer for purification.	-	-	-	-	-	Limehouse.	23
PASSION WEEK AND GOOD FRIDAY.									
61	III. 4.	Triumphs of the Saviour.	-	-	-	-	-	Shiloh.	129
62	L.	Glorying in the cross of Christ alone.	-	-	-	-	-	Limehouse.	23
63	C.	The Saviour on the cross.	-	-	-	-	-	Burford.	55
64	C.	Our sins crucifying the Saviour.	-	-	-	-	-	Walsal.	57
65	C.	Awfulness of the Saviour's death.	-	-	-	-	-	Plympton.	57
66	L.	Last words of the Saviour.	-	-	-	-	-	Hartford.	161
67	L.	For the Jews.	-	-	-	-	-	Darley.	147
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68	C.	How to keep the festival.	-	-	-	-	-	Glandelough.	40
69	III. 1.	Christ's resurrection, rejoicing upon	-	-	-	-	-	Easter Hymn.	170
70	L.	Christ's resurrection, a motive to holiness.	-	-	-	-	-	Truro.	7
71	C.	In Adam all die, in Christ all made alive.	-	-	-	-	-	Glandelough.	40
ASCENSION.									
72	L.	Christ's death, resurrection, and ascension.	-	-	-	-	-	Carthage.	22
73	L.	Christ, the King of Glory, triumphant.	-	-	-	-	-	Blendon.	11
WHITSUNDAY.									
74	C.	Prayer to the Holy Ghost, for spiritual illumination.	-	-	-	-	-	Brattle Street.	38
75	C.	Prayer for devotion.	-	-	-	-	-	Brattle Street.	38
76	C.	Praise for the comforter.	-	-	-	-	-	Reading.	36

TABLE II.

XXIII

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
		TRINITY SUNDAY.		
77	L.	Praise to the triune God. - - - - -	Old Hundred.	3
78	L.	Prayer to the triune God. - - - - -	Grace Church.	13
79	II. 4.	Praise for redemption. - - - - -	St. Philip's.	90
		FAST DAY.		
80	C.	A nation's prayer for conversion. - - - - -	Burford.	55
81	III. 3.	Prayer for deliverance. - - - - -	Haverghal.	126
82	L.	Prayer and hope of victory. - - - - -	Luton.	15
		THANKSGIVING DAY.		
83		Praise for national blessings. - - - - -		
—	III. 2.	Trust in God in public calamities. - - - - -	Bath Abbey.	116
84	C.	Goodness of God in the seasons, - - - - -	Braintree.	34
85	L.	For public mercies and deliverances. - - - - -	Venua.	6
		VII. ORDINANCES AND SPECIAL OCCASIONS.		
86	III. 3.	BAPTISM of infants. - - - - -	Paciello.	120
87	S.	The same. - - - - -	Shirland.	59
88	S.	of adults. - - - - -	Newton.	60
		CONFIRMATION.		
89	L.	Confirmation, rejoicing in - - - - -	Peru.	18
90	C.	vows and prayers upon - - - - -	St. Ann's.	26
91	C.	Advantages of religion in youth. - - - - -	London.	33
92	C.	Exhortation to youthful piety. - - - - -	Mozart.	42
		THE LORD'S SUPPER.		
93	C.	Praise to the lamb. - - - - -	New-York.	45
94	L.	Prayer for its extended observance. - - - - -	St. Paul's.	20
95	C.	Praise for the privileges of - - - - -	Bedford.	27
96	L.	Spiritual desires on approaching. - - - - -	Portuguese Hymn.	19
		ORDINATION OR INSTITUTION OF MINISTERS.		
97	L.	Duties of Ministers. - - - - -	Venua.	6
98	L.	Ministers commissioned. - - - - -	Blendon.	11
99	L.	Orders of the ministry appointed by Christ. - - - - -	Old Hundred.	3

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
100	L.	Prayer for Ministers. - - - - -	German Air.	10
101	L.	CONSECRATION OF A CHURCH. - - - - -	Luton.	15
		MISSIONS. - - - - -		
102	L.	The Gospel universally to prevail. - - - - -	Venua.	6
103	L.	Jehovah every where adored. - - - - -	Denbigh.	159
104	L.	Prayer for the influence of the spirit upon - - - - -	Alfreton.	9
105	II. 1.	For missions to the new settlements in the United States. - - - - -	Harwood.	72
106	C.	The same. - - - - -	Bedford.	27
107	II. 6.	Universal call for Missionaries, - - - - -	Heber.	96
108	L.	For the Jews. - - - - -	St. Paul's.	20
109	IV. 1.	Praise for the works and word of God. - - - - -	Lyons.	134
		FOR SUNDAY AND CHARITY SCHOOLS.		
110	II. 1.	Children and congregation. - - - - -	Bethesda.	173
111	III. 1.	Children's praise to the triune God. - - - - -	Pleyel's Hymn.	105
112	C.	Jesus an example to children. - - - - -	St. Mark's.	40
113	L.	Delight in religious worship. - - - - -	Portuguese Hymn.	19
114	C.	Duties and pleasures of teachers. - - - - -	Trentam.	50
		CHARITABLE OCCASIONS.		
115	C.	Reward of charity. - - - - -	Wareham.	44
116	C.	Future reward of charity. - - - - -	London.	33
117	III. 3.	God's remembrance of the poor. - - - - -	Hadyn's Hymn.	125
		TO BE USED AT SEA.		
118	L.	Power of God in the sea. - - - - -	Stonefield.	5
119	IV. 5.	"Save Lord or we perish." - - - - -	Moran.	141
120	C.	Which may be used at sea or land. - - - - -	St. Stephen's.	30
		FOR THE SICK.		
121	L.	God the only refuge of the sick. - - - - -	Limehouse.	23
122	C.	On recovery from sickness. - - - - -	Abridge.	24
123	L.	The same. - - - - -	Alfreton.	9
		FUNERALS.		
124	C.	Funerals, consolation at - - - - -	Funeral Hymn.	172
125	C.	improvement of - - - - -	Walsal.	57
126	C.	Death of a young person. - - - - -	Windsor.	53
127	L.	Death of an infant. - - - - -	Hartford.	161

TABLE II.

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
VIII. INVITATION AND WARNING.				
128	III. 1.	Sinners expostulated with. - - - - -	Benevento.	104
129	III. 1.	Immediate repentance urged. - - - - -	Carr.	109
130	II. 3.	Jesus the refuge of sinners. - - - - -	Pastoral.	80
131	S.	Salvation free. - - - - -	Cambridge.	67
132	C.	Goodness of God to the humble. - - - - -	Abridge.	24
IX. CHRISTIAN DUTIES AND AFFECTIONS.				
133	C.	Prayer a refuge to the distressed. - - - - -	Kemp.	51
134	C.	Prayer, its nature. - - - - -	Swanwick.	28
REPENTANCE.				
135	L.	Prayer in time of repentance. - - - - -	Carthage.	22
136	L.	Prayer after relapses into sin. - - - - -	Derby.	21
137	L.	Longing for freedom from sin. - - - - -	Hartford.	161
138	C.	Penitential gratitude. - - - - -	Plympton.	56
FAITH.				
139	III. 2.	Faith in the rock of ages. - - - - -	Cecil.	118
140	L.	its power. - - - - -	Alfreton.	9
141	C.	dispelling fear. - - - - -	St. Stephen's.	30
142	C.	Dead faith. - - - - -	St. James.	32
143	III. 1.	Christ our refuge. - - - - -	Hotham.	102
144	IV. 4.	The foundation of faith. - - - - -	Bethany.	138
HOPE.				
145		Hope of future bliss. - - - - -	Amsterdam.	144
146	III. 1.	its consolation in our pilgrimage. - - - - -	Himmel.	101
147	C.	raises us above the world. - - - - -	Oatlands.	46
JOY.				
148	C.	Joy, pure, found in religion alone. - - - - -	St. Marks.	49
149	S.	of the christian expressed. - - - - -	Mansfield.	62
LOVE.				
150	III. 3.	Love, to God expressed. - - - - -	Vesper Hymn.	122
151	III. 1.	examination of our state of - - - - -	Chase.	109

Hymn.	Metre.	GENERAL SUBJECTS.					Tunes.	Page.
		PRAISE.						
152		Praise to Jehovah the God of Abraham.	-	-	-	-	Leoni.	146
153	IV. 3.	to God for his goodness and power.	-	-	-	-	Mead.	136
154	L.	The same.	-	-	-	-	Old Hundred.	3
155	III. 1.	Songs of praise.	-	-	-	-	Stanley.	106
		CONTENTMENT.						
156	C.	Contentment, prayer for	-	-	-	-	Trentam.	50
157	L.	reasons for	-	-	-	-	Eaton,	8
		IN AFFLICTION.						
158	C.	Prayer.	-	-	-	-	Plympton.	56
159	II. 3.	Desire for God's presence.	-	-	-	-	Italy.	84
160	II. 3.	A compassionate High Priest.	-	-	-	-	Brownell.	83
161	L.	Sanctified affliction.	-	-	-	-	Derby.	21
		DAILY DEVOTION.						
162	II. 3.	Daily dependence.	-	-	-	-	White.	86
163	L.	"I have set God always before me."	-	-	-	-	Bowen.	12
164	L.	Morning Hymn.	-	-	-	-	Morning Hymn.	180
165	L.	Prayer, to employ the day well.	-	-	-	-	St. George's.	14
166	C.	for God's protection through the day.	-	-	-	-	New-York.	45
167	III. 1.	to pass an unsinning day.	-	-	-	-	Austria.	115
168	L.	Evening Hymn.	-	-	-	-	Evening Hymn.	181
169	L.	Gratitude for the mercies of the day.	-	-	-	-	Eaton.	8
170	C.	Evening sacrifice,	-	-	-	-	Abridge.	24
171	S.	Evening, an emblem of mortality.	-	-	-	-	Watchman.	63
172	III. 1.	Communion with God.	-	-	-	-	Middleton.	112
173	IV. 2.	Trust in God's protecting care.	-	-	-	-	Goshen.	135
		X. THE CHRISTIAN LIFE.						
174	C.	Renouncing the world.	-	-	-	-	Kemp.	51
175	L.	Not ashamed of Christ.	-	-	-	-	Peru.	18
176	S.	Prayer for Christian graces.	-	-	-	-	Pelham.	66
177	III. 3.	Prayer for guidance.	-	-	-	-	Tamworth.	127
178	L.	Following the example of Christ.	-	-	-	-	Peru.	18
179	S.	Duties.	-	-	-	-	Mount Ephraim.	65
180	C.	"Forgetting those things which are behind."	-	-	-	-	Christmas.	31

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
THE CHRISTIANS LIFE, Continued.				
181	C.	Doubting. - - - - -	Burford.	55
182	C.	Desires after renewed holiness. - - - - -	Manchester.	29
183	III. 1.	Trials. - - - - -	Pleyel's Hymn.	105
184	C.	Habitual devotion. - - - - -	Brattle-Street.	38
185		Walking with God. - - - - -	Milgrove.	142
186	L.	Heaven seen by faith. - - - - -	Bowen.	12
187	IV. 4.	"I would not live away." - - - - -	Muhlenberg.	140
XI. DEATH.				
188	C.	Death, inevitable. - - - - -	Windsor.	53
189	C.	Reflections on the tomb. - - - - -	Funeral Hymn.	172
190	S.	Time past irrecoverable. - - - - -	Yarmouth.	68
191		The dying Christian. - - - - -	Dying Christian.	155
XII. JUDGMENT.				
192	C.	Faith in Christ, our support in the prospect of judgment. - -	Pennsylvania.	174
193	S.	The certainty of judgment. - - - - -	Little Marlborough.	69
194	II. 7.	Call to prepare for judgment. - - - - -	Luther's Hymn.	99
195	III. 1.	Christ's condemnation of sinners, - - - - -	Jarman.	108
XIII. ETERNITY.				
196	S.	Eternity a rest to the righteous. - - - - -	Aylesbury.	70
197	C.	Vanity of worldly things. - - - - -	Manchester.	27
198	C.	The joys of eternity. - - - - -	Mozart.	42
199	C.	The same. - - - - -	Oatlands.	46
200	C.	Christ contemplated in eternity. - - - - -	Trentam.	50
201	III. 1.	Happiness of saints in eternity, - - - - -	Olney.	110
XIV. MISCELLANEOUS.				
202	C.	Prayer for God's presence and guidance. - - - - -	Swanwick.	28
203	III. 3.	Praise for God's power and mercies. - - - - -	Beethoven.	119
204	C.	Rewards of religion. - - - - -	St. Stephen's.	30
205	L.	"His beauty fades as a flower." - - - - -	Bowen.	12
206	C.	God a sure dependence. - - - - -	Brattle-Street.	38
207	C.	God dwells with the humble. - - - - -	St. Ann.	26

Hymn.	Metre.	GENERAL SUBJECTS.	Tunes.	Page.
208	II. 1.	Trust in God. - - - - -	Salop.	166
209	C.	Christ the way, the truth and the life. - - - - -	Pennsylvania.	174
210	S.	Work out your salvation with fear and trembling. - - - - -	Pentonville.	58
211	III. 1.	"Awake! thou that sleepest." - - - - -	Olney,	110
212	C.	The Christian race. - - - - -	Christmas.	31

TABLE III.

PORTIONS OF THE PSALMS ADAPTED TO

SUNDAYS AND HOLY DAYS.

1st. Sunday in Advent	.1, 2. L, 1. LXXVI.	1st. Sunday in Lent. .	.XXXII. LXXIX. LXXXVI, 3.
2d. . . . .	.XIX, 2. CXIX, 4. XXIX.	2d. . . . .	.CXXX, 1. XXVII, 2.
3d. . . . .	.XCVIII, 1. XCVII. XCIX.	3d. . . . .	.LI, 3. LXXXV, 2.
4th. . . . .	.V. CXLVI.	4th. . . . .	.XIX, 3. XXXI, 1. L, 2.
Christmas Day. . . .	.VIII. XLV, 1. LXXXV, 1. CX.	5th. . . . .	.LI, 2. LXXXVI, 1.
Sunday after Christmas.	.LXXXIX, 1. LXVII. XCVIII.	Palm Sunday. . . .	.LXX. LXIX.
Circumcision. . . .	.CXXII.	Good Friday. . . .	.XXII, 1. LV. XIII. LXXXVIII.
Epiphany. . . . .	.XCVI.	Easter Day. . . . .	.XVI, 2. CXVIII, 2. LXXXI.
1st Sunday after Epiphany.	.II. LXVI, 1.	1st Sunday after Easter.	.CXII.
2d. . . . .	.IX, 1. CXIII.	2d. . . . .	.CIII, 2.
3d. . . . .	.XV.	3d. . . . .	.CV.
4th. . . . .	.XI.	4th. . . . .	.LVI. LXXIII.
5th. . . . .	.XXXIV, 2.	5th. . . . .	.CVI.
6th. . . . .	.XXV. 2.	Ascension. . . . .	.XLVII, CIV. XXIV, 2.
Septua. Sunday. . . .	.XXIII.	Sunday after Ascension.	.LXVIII, 2. XLV, 2. XCIII.
Sexa. Sunday. . . . .	.XXIV, 1. LXXI, 1.	Whitsunday. . . . .	.LXXII. CXLV.
Quin. Sunday. . . . .	.LIII.	Trinity Sunday. . . .	.XXXIII, 1. XIX, 1. CXXXVI.
Ash Wednesday. . . .	.LI, 1. XXXVIII. XXV, 3. LXXX.	1st. Sunday after Trinity.	.CXIX, 1. XXXVII, 1.

2d. Sunday after Trinity.	XXXVI. XXXIV, 1.	24th Sunday after Trinity.	LXX, 1.
3d. . . .	LXVI, 2.	25th. . . .	LXXXV.
4th. . . .	XXXVII, 2. XXV, 1.	Psalms adapted to Morning	
5th. . . .	CXXXIII. VII.	Service. . . .	V. XIX. XXVII. XXIX. XXXVI. XLII.
6th. . . .	XXXIII, 2. IX, 2.		LVII. LXIII. LXV. LXXXIV. XCII.
7th. . . .	I, 1, CIII, 1.		XC. C. CV. CVIII. CXI. CXVII.
8th. . . .	XXXI, 2. XVIII.		CXLV. CXLVII. CXLVIII. CXLIX.
9th. . . .	CXI, 2.		CL.
10th. . . .	LXXXVI, 2.	to Evening Service.	IV. XVI. XXIII. XXXIV, 2. CLXXVIII. XCI.
11th. . . .	XXXII.		CXXI. CXXVII. CXXXIX.
12th. . . .	CXLIII. CXXXVIII.	to Thanksgiving days.	LXV, 2. LXVI, 9. CXV. CXVII. CVII. CXI.
13th. . . .	LXV, 1.		CXLV. CXLVI.
14th. . . .	CXIX, 4.	to Fast Days. . . .	XLIV. LI. LXIX. LXX. LXXXVII. LXXIX.
15th. . . .	XXXV.		LXXX.
16th. . . .	CXLVII. XLVI.	to Conventions. . . .	XLVIII. CXV. CXXII. CXXVII. CXXXII.
17th. . . .	CXII, 1.		CXXXIII. CXXXIV. CXXXV.
18th. . . .	XIX, 3.	to Confirmation. . . .	LXXXVIII. CXIX, 2. CXIX, 4.
19th. . . .	XXXVII, 3.		
20th. . . .	CXIX, 7.	to Funeral Occasions.	XXXIX. LXXXIX, 3. XC. CII. CXLIV.
21st. . . .	XL. XXV, 1.		
22d. . . .	LXVII.		
23d. . . .	XLVI. CXLV, 2. LXII.		

The three preceding Tables have been prepared with a design of aiding persons in selecting portions of the Psalms and Hymns appropriate to particular subjects, or to the services of the Church, and in adapting to them suitable tunes.

Tables I. and II. contain respectively a reference to selections from the metre version of the Psalms, and to the whole collection of Hymns, and will be easily understood.

In the adaptation of tunes, there will be a great variety of judgment, and for this reason a space has been left opposite to each Psalm or Hymn, to give opportunity for writing the names of other tunes according to the taste of different choirs or individuals.

Table III. is a reference to Psalms appropriate to the order of the ecclesiastical year, and to other occasions of public worship. The Psalm is mentioned, and the small figure refers to 1st. 2d. 3d. &c. portions, as laid down in Table I. There was no necessity for referring to Hymns as they are already arranged upon this principle.

METRICAL INDEX.

L. M.				C. M.							
ALFRETON, -	-	-	-	9	ABRIDGE, -	-	-	24	READING, -	-	36
ARNOLD, -	-	-	-	164	ANN, ST. -	-	-	24	SWANWICK, -	-	28
AUGUSTINE, ST. -	-	-	-	167	ARUNDEL, -	-	-	26	STEPHEN'S ST. -	-	30
BLENDON, -	-	-	-	11	ASHLEY, -	-	-	35	TRENTAM, -	-	50
BOWEN, -	-	-	-	12	BEDFORD, -	-	-	176	WALSAL, -	-	57
CARTHAGE, -	-	-	-	22	BRAINTREE, -	-	-	27	WAREHAM, -	-	44
CORELLI, -	-	-	-	16	BRATTLE-STREET, -	-	-	34	WINDSOR, -	-	53
DARLEY, -	-	-	-	147	BRAY, -	-	-	38	S. M.		
DENBIGH, -	-	-	-	159	BURFORD, -	-	-	47			
DERBY, -	-	-	-	21	CHRISTMAS, -	-	-	55	AYLESBURY, -	-	70
EATON, -	-	-	-	8	CLIFFORD, -	-	-	31	BANKFIELD, -	-	61
EVENING HYMN, -	-	-	-	181	DUNDEE, -	-	-	181	CAMBRIDGE, -	-	67
GEORGE'S, ST. -	-	-	-	14	FUNERAL HYMN, -	-	-	52	DUNBAR, -	-	71
GERMAN AIR, -	-	-	-	10	GLANDELOUGH, -	-	-	172	HANDEL, -	-	64
GRACE CHURCH, -	-	-	-	13	JAMES, ST. -	-	-	40	LITTLE MARLBOROUGH, -	-	69
HARTFORD, -	-	-	-	161	KEMP, -	-	-	32	MANSFIELD, -	-	62
LIMEHOUSE, -	-	-	-	23	LIVERPOOL, -	-	-	51	MOUNT EPHRAIM, -	-	65
LUTON, -	-	-	-	15	LONDON, -	-	-	25	NEWTON, -	-	60
MORNING HYMN, -	-	-	-	180	MANCHESTER, -	-	-	33	PELHAM, -	-	66
OLD HUNDRED, -	-	-	-	3	MOZART, -	-	-	29	PENTONVILLE, -	-	58
PAUL'S, ST. -	-	-	-	20	MATTHEW, ST. -	-	-	42	SHIRLAND, -	-	59
PERU, -	-	-	-	18	MARK'S, ST. -	-	-	168	WATCHMAN, -	-	63
PETER'S ST. -	-	-	-	4	MARY'S, ST. -	-	-	49	YARMOUTH, -	-	68
PORTUGUESE HYMN, -	-	-	-	19	NEW-YORK, -	-	-	54	II. 1. or 8. 8. 6. 8. 8. 6.		
SEASONS, -	-	-	-	17	OATLANDS, -	-	-	45			
STONEFIELD, -	-	-	-	5	PLYMPTON, -	-	-	46	HARWOOD, -	-	72
TRURO, -	-	-	-	7	PENNSYLVANIA, -	-	-	174	SALOP, -	-	166
VENUA, -	-	-	-	6	QUEBEC CHAPEL, -	-	-	48	SWITZERLAND, -	-	73

II. 2. or Old 113th.				III. 1. or 4 lines 7.				III. 4. or 8. 7. 8. 7. 8. 7.			
MARTIN'S LANE, -	-	-	78	AUSTRIA, -	-	-	115	SHILOH, -	-	-	129
MONMOUTH, -	-	-	75	BENEVENTO, -	-	-	104	III. 5. or 8. 7. 8. 7. 8. 7.			
NEWCOURT, -	-	-	74	CARR, -	-	-	107	DISMISSAL HYMN, -	-	-	130
RAVENSCROFT, -	-	-	76	CHASE, -	-	-	109	HELMSLEY, -	-	-	132
II. 3. or 6 lines 8's.				CROES, -	-	-	114	IV. 1. 10. 10. 11. 11.			
BROWNELL, -	-	-	83	EASTER HYMN, -	-	-	170	LYONS, -	-	-	134
CAREY, -	-	-	82	HERALD ANGELS, -	-	-	149	MICHAEL, ST. -	-	-	133
GRISWOLD, -	-	-	87	HIMMEL, -	-	-	101	IV. 2. or 4 lines 8's.			
ITALY, -	-	-	84	HOTHAM, -	-	-	102	GOSHEN, -	-	-	135
PASTORAL, -	-	-	80	LITANY, -	-	-	162	IV. 3. or 11. 8. 11. 8.			
WHITE, -	-	-	86	OLNEY, -	-	-	110	MEAD, -	-	-	136
II. 4. or Old 148th.				MIDDLETON, -	-	-	112	IV. 4. or 4 lines 11's.			
BETHESDA, -	-	-	173	JARMAN, -	-	-	108	BETHANY, -	-	-	138
DARWELL, -	-	-	89	PLEYEL'S HYMN, -	-	-	105	MORAN, -	-	-	141
HOBART, -	-	-	91	STANLEY, -	-	-	106	MUHLENBERG, -	-	-	140
PHILIP'S, ST. -	-	-	90	WELDON, -	-	-	100	MISCELLANEOUS.			
WARSAW, -	-	-	88	III. 2. or 6 lines 7's.				AMSTERDAM, -	-	-	144
II. 5. or 4 lines 10.				BATH ABBEY, -	-	-	116	AVISON, -	-	-	153
WALWORTH, -	-	-	92	CECIL, -	-	-	118	DYING CHRISTIAN, -	-	-	155
II. 6. or 7 and 6.				III. 3. or 8 and 7.				GEAR, -	-	-	178
HEBER, -	-	-	96	BEETHOVEN, -	-	-	119	LEONI, -	-	-	146
MILLENIUM, -	-	-	94	CLEMENTI, -	-	-	121	MILGROVE, -	-	-	142
ROMAINE, -	-	-	98	GRAFTON-STREET, -	-	-	148				
II. 7. or 8. 7. 8. 7. 8. 8. 7.				HAVERGAL, -	-	-	126				
LUTHER'S HYMN, -	-	-	99	HAYDN'S HYMN, -	-	-	125				
				PAESIELLO, -	-	-	120				
				PHILADELPHIA, -	-	-	128				
				SICILIAN HYMN, -	-	-	124				
				TAMWORTH, -	-	-	127				
				VESPER HYMN -	-	-	122				

Music of the Church.

PART I.

CONTAINING

PSALM AND HYMN TUNES.

Tenor

2d Treble
or
Alto,

Treble

Organ.

Bass.

With one con-sent let all the earth to God their cheer ful voi - ces raise;

Glad hom - age pay, with aw - ful mirth, and sing be - fore him songs of praise.

Tenor.

2d Treble
or
Alto.

Treble.
Orgn.

Bass

For thee, O God, our con - stant praise in si - on waits, thy cho - sen seat

The first system of the musical score is for the first line of the hymn. It includes four staves: Tenor, 2d Treble or Alto, Treble (Organ), and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics 'For thee, O God, our con - stant praise in si - on waits, thy cho - sen seat' are written below the vocal staves. The organ part is written in the Treble staff, and the Bass staff provides a low harmonic foundation.

Our promis'd al - tars there we'll raise, and all our zea - lous vows com - plete.

PIA. FOR.

The second system of the musical score continues the hymn. It includes four staves: Tenor, 2d Treble or Alto, Treble (Organ), and Bass. The key signature remains one sharp (F#) and the time signature is 3/2. The lyrics 'Our promis'd al - tars there we'll raise, and all our zea - lous vows com - plete.' are written below the vocal staves. The organ part continues in the Treble staff, and the Bass staff provides a low harmonic foundation. The system concludes with the markings 'PIA.' and 'FOR.'.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

With glo - - ry clad, with strength ar - ray'd, the Lord, that o'er all na - - ture reigns,

FOR.

P.L.A.

The world's foun - da - tion strong - - ly laid, and the vast fa - bric still sus - - tains.

P.L.A.

FOR.

Tenor

2d Treble
or
Alto.

Treble.

Bass.

Organ.

O come, loud an - thems let us sing, Loud thanks to our Al - migh ty King; For we our voi ces

PIA. CRES.

high should raise, When our sal - va - tion's Rock we praise. When our sal - va - tion's Rock we praise.

FOR

Tenor.

2d Treble
or
Alto.

Organ.

Bass.

O all ye peo - ple, clap your hands, and with tri - umph - ant voi ces sing;

No force the migh - ty power with - stands of God, the u - ni - ver - sal King.

Tenor

♫ Treble or Alto.

My soul inspir'd with sa - cred love, God's ho - ly name for e - ver bless; Of all his fa - vours

Treble.

Organ.

Bass.

PIA.

mind - ful prove, And still thy grateful thanks ex press. Of all his fa - vours mindful prove, And still thy grateful thanks express.

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

But thou, my soul, on God re - - ly; on him a - lone thy trust re - pose:

The first system of the musical score features five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, the fourth for Organ, and the fifth for Bass. The music is in G major (one flat) and common time. The lyrics 'But thou, my soul, on God re - - ly; on him a - lone thy trust re - pose:' are written below the vocal staves. The organ part consists of chords and single notes, while the bass part provides a simple harmonic foundation.

My Rock and 'Health will strength sup - - ply to bear the shock of all my foes.

PIA.

FOR.

The second system continues the musical score with five staves. The lyrics 'My Rock and 'Health will strength sup - - ply to bear the shock of all my foes.' are written below the vocal staves. The organ part continues with chords and single notes, and the bass part provides a simple harmonic foundation. The system concludes with a double bar line.

Tenor.

2d Treble
or
Alto.

Treble

Bass.

Organ.

Sostenuto.

Je - ho - vah reigns, let all the earth in his just go - vern - - ment re - joice ;

V. 2. Darkness and clouds, &c.

Let all the isles with sa - cred mirth, in his ap - plause u - - nite their voice.

To be commenced thus, when the first syllable is unaccented.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.
Bass.

Maestoso.

To him your voice in an - thems raise; Je - - ho - vah's aw - ful name he bears;

In him re - - joice, ex - tol his praise, who rides up - - on high roll - - ing spheres.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

Legato.

As, when the wea-ry tra-veller gains The height of some com-mand-ing hill,

His heart re- = vives, if o'er the plains He sees his home, though dis- tant still.

GRACE CHURCH, L. M.

Duplel. 13

Tenor.

2d Treble
or
Alto.

Treble.

Organ.
Sostenuto.

Bass.

Al - migh - ty Fa - ther! bless the word, Which, through thy grace, we now have heard;

The first system of the musical score is for the hymn 'Grace Church, L. M.'. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ (Sostenuto), and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Al - migh - ty Fa - ther! bless the word, Which, through thy grace, we now have heard;'. The organ part is marked 'Sostenuto'.

O may the pre - cious seed take root, Spring up, and bear a - - bun - - dant fruit.

The second system of the musical score continues the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'O may the pre - cious seed take root, Spring up, and bear a - - bun - - dant fruit.'. The organ part continues with the 'Sostenuto' marking.

Tenor.

2d Treble.
or
Alto.

Treble.

Organo.

Andante.

Bas.

No change of time shall ev - - er shock my firm af - - fec - - tion, Lord, to thee;

For thou hast al - ways been my rock, a for - tress and de - - fence to me.

Tenor.

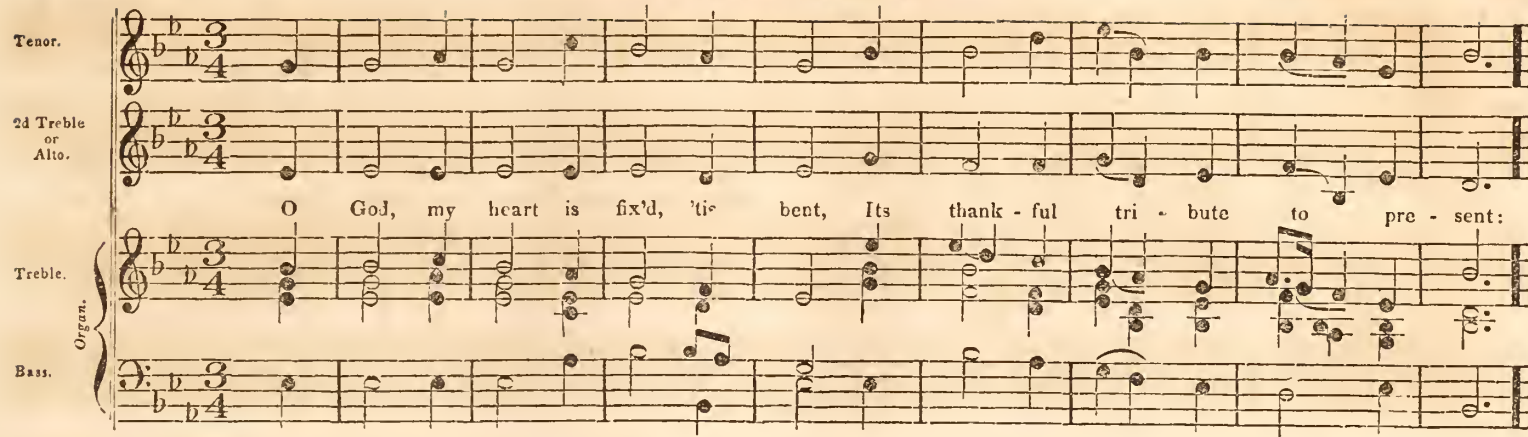
2d Treble
or
Alto.

Treble.

Organ.

Bass.

O God, my heart is fix'd, 'tis bent, Its thank - ful tri - bute to pre - sent:



And, with my heart, my voice I'll raise To thee, my God, in songs of praise.

CRES.



1st Sopr.
2^d Treble
or
Alto.
Treble.
Orgn.
Bass.

O praise the Lord in that blest place, from whence his good - ness large - ly flows,

Andante.

TRIO.
CORO.
2^d Treble.
PLA.
POP.

Praise him in heaven, where he his face, un - veil'd, in per - fect glo - - ry shows.

Tenor.

2d Treble.
or
Alto.

Treble.

Bass.

Cantabile.

E - ter - nal source of eve - ry joy ! Well may thy praise our lips em - ploy,

PIA.

FOR.

While in thy tem - ple we ap - - pear, To hail thee, sov' - reign of the year.

PIA.

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

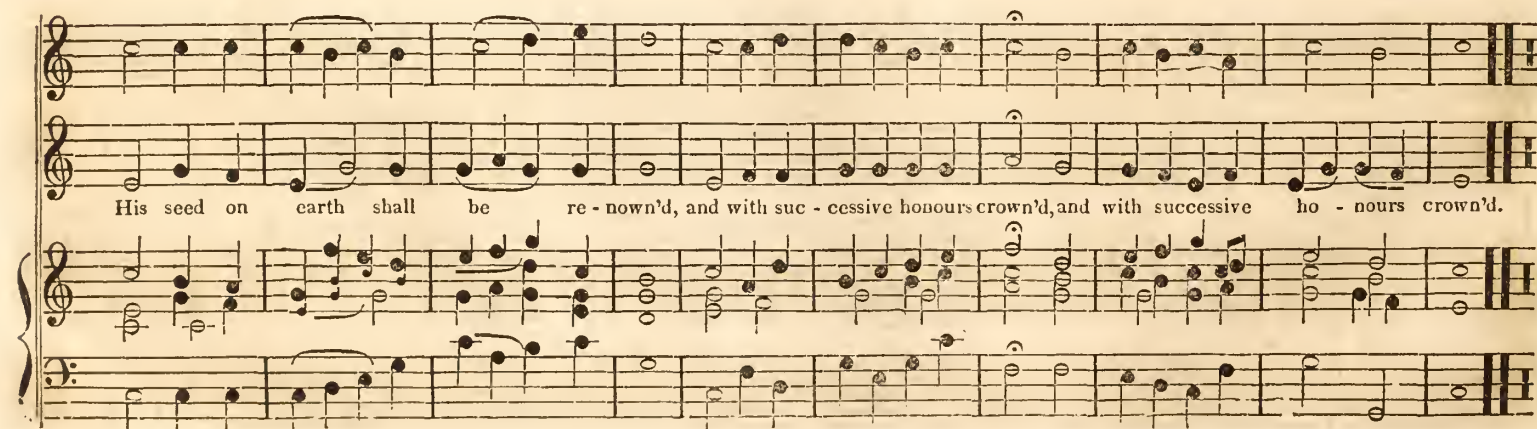
Organ.

Bass.

That man is bless'd who stands in awe of God, and loves his sa - cred law;



His seed on earth shall be re - nown'd, and with suc - cessive honours crown'd, and with successive ho - nours crown'd.



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Andante.

O ren - der thanks to God a - - bove, The fount - ain of e - - ter - nal love;

Whose mercy firm through a - ges past Has stood, and shall for e - ver last, Has stood, and shall for e - ver last.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

He's blest whose sins have par - don gain'd, No more in judg - ment to ap - pear;

Whose guilt re - - mis - - sion has ob - - tain'd, And whose re - - pent - ance is sin - - cere.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Save me, O God, from waves that roll, And press, to o - ver - whelm my soul:

With pain - ful steps in mire I tread, And de - - lu - ges o'er - flow my head.

CARTHAGE, L. M.

Galmer.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O thou that hear'st when sinners cry, Though all my crimes be - fore thee lie, Behold them not with an - gry look,

*Andante
Espressivo.*

PIA.

The first system of the musical score features five staves. The top two staves are for the Tenor and 2d Treble or Alto voices, both in G major (one sharp) and 2/4 time. The bottom three staves are for the Treble, Organ, and Bass. The Organ part is marked 'Andante Espressivo' and 'PIA.' (Piano). The lyrics 'O thou that hear'st when sinners cry, Though all my crimes be - fore thee lie, Behold them not with an - gry look,' are written below the vocal staves.

But blot their mem' - ry from thy book, Behold them not with angry look, But blot their mem'ry from thy book.

FOR.

The second system of the musical score continues the composition. It features the same five staves as the first system. The lyrics 'But blot their mem' - ry from thy book, Behold them not with angry look, But blot their mem'ry from thy book.' are written below the vocal staves. The Organ part is marked 'FOR.' (Forcello). The score concludes with a double bar line.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O thou, to whose all search - ing sight The dark - ness shi - neth as the light,



Search, prove my heart; it looks to thee, O burst its bonds, and set it free.



Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

To ce - le - - brate thy praise, O Lord, I will my heart pre - pare;

To all the list' - ning world, thy works, Thy won - drous works de - clare.

Tenor.

2^d Treble
or
Alto.

Treble.

Organ.

Bass.

How good and pleas - ant must it be, To thank the Lord most high,

And with re - - peat - ed hymns of praise, His name to mag - - ni - - fy!

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

The spa - cious earth is all the Lord's, The Lord's her ful - ness is;

The world, and they that dwell there - in, By sove - - reign right are his.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

The Lord him - self, the migh - ty Lord, vouch - safes to be my guide;

The shep - herd, by whose con - stant care my wants are all sup - ply'd.

Tenor.

3d Treble
of
Alto.

Treble.

Organ.

Base.

O Lord of hosts, my King and God, how high - ly bless'd are they,

PIA.

FOR.

Who in thy tem - ple al - ways dwell, and there thy praise dis - play, and there thy praise dis - play!

PIA.

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Bless'd is the man whom thou, O Lord, in kind - ness dost chas - tise;

And by thy sa - cred rules to walk dost lov - ing - ly ad - - vise.

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Organ.

Lord, who's the hap - py man that may to thy blest courts re - pair,

Not stran - ger - like, to vi - - sit them, but to in - - ha - - bit there.

Tenor.

24 Treble or Alto.

Treble.

Organ.

Bass.

O God, my heart is ful - ly bent to mag - ni - fy thy name;



PLA. FOR.

My tongue with cheerful songs of praise, shall ce - le - brate thy fame, shall ce - le - brate thy fame.

PLA. FOR.



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

The heav'ns de - clare thy glo - - ry, Lord, which that a - - lone can fill:

The firm - a - - ment and stars ex - - press their great Cre - - - a - - tor's praise.

Tenor.

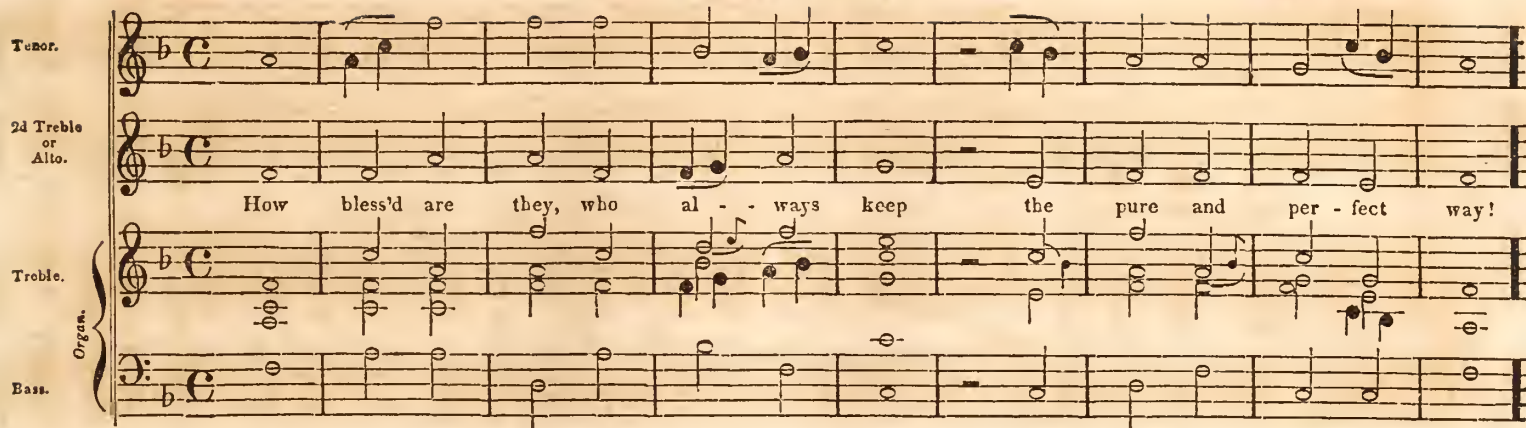
2d Treble
or
Alto.

Treble.

Organ.

Bass.

How bless'd are they, who al - - ways keep the pure and per - fect way!



Who nev - er from the sa - cred paths of God's com - mand - ments stray!



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Let all the just to God, with joy, their cheer - ful voi - - ces raise;

For well the right - eous it be - - comes to sing glad songs of praise.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

At - tend, O earth, whilst I de - clare God's un - con - troll'd de - cree:



"Thou art my Son; this day, my heir, have I be - - got - - ten thee."



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O 'twas a joy - ful sound to hear our tribes de - vout - ly say,

Up, Is - rael, to the tem - ple haste, and keep your fes - - - tal day.

TREBLE OR COUNTER.

At Sa - lem's courts we must ap - - pear, with our as - - sem - - bled pow'rs;

In strong and beau - teous or - der rang'd, like her u - - ni - - ted tow'rs.

VIVACE

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

While thee I seek, pro - - tect - ing Power, Be my vain wish - es still'd :

The first system of the musical score consists of five staves. The Tenor staff is a single line in G-clef, 2/4 time, with a key signature of two flats. The 2d Treble or Alto staff is also a single line in G-clef, 2/4 time, with a key signature of two flats. The Treble staff is a single line in G-clef, 2/4 time, with a key signature of two flats. The Organ staff is a grand staff (treble and bass clefs) in 2/4 time, with a key signature of two flats. The Bass staff is a single line in F-clef, 2/4 time, with a key signature of two flats. The lyrics 'While thee I seek, pro - - tect - ing Power, Be my vain wish - es still'd :' are written below the Treble staff.

And may this con - se - - cra - ted hour With bet - - ter hopes be fill'd.

The second system of the musical score continues the melody from the first system. It consists of five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The lyrics 'And may this con - se - - cra - ted hour With bet - - ter hopes be fill'd.' are written below the Treble staff.

BRATTLE STREET, *CONTINUED.*

Thy love the pow'r of thought be - stow'd, To thee my thoughts would soar;

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

Thy mer - cy o'er my life has flow'd, That mer - - cy I a - - dore.

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff. The system concludes with a double bar line and repeat signs on both staves.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Then o - pen wide the tem - ple gates, to which the just re - - pair,

That I may en - - ter in, and praise my great De - - liv' - rer there.

Musical score for the first system. It features four staves: two treble clefs at the top and two bass clefs at the bottom. The key signature is one sharp (F#). The first two staves are empty. The third staff is labeled "DUO TREBLES." and contains a melodic line with lyrics underneath. The fourth staff is empty. The lyrics for the first system are: "That I may en - - - ter in and praise my".

DUO TREBLES.

That I may en - - - ter in and praise my

Musical score for the second system. It features four staves. The first two staves are treble clefs, and the last two are bass clefs. The key signature is one sharp (F#). The first staff has a "FOR." marking above it. The lyrics for the second system are: "and praise my great De - - liv' - rer there, great - - - my great De - liv' - - rer there." The number "6" is centered below the staves.

FOR.

and praise my great De - - liv' - rer there,

great - - - my great De - liv' - - rer there.

FOR.

and praise my great De - liv' - - rer there.

6

Tenor.

2d Treble
or
Alto.

Treble.

Orgn.

Bass.

O Thou, to whom all crea - tures bow with - in this earth - ly frame,

Through all the world how great art thou! how glo - - rious is thy name!

In heaven thy wondrous acts are sung, nor fully reckon'd there;

And yet thou mak'st the infant tongue thy boundless praise declare.

Tenor.

2^d Treble
or
Alto.

Treble.

Organ.

Bass.

DUO TENOR & BASS.

My soul with grate - ful thoughts of love en - tire - ly is pos - sest, Be - cause the Lord vouchsafed to hear

DUO TREBLES.

TREBLE, BASS & ALTO.

the voice of my re - quest, Be - cause the Lord vouch - safed to hear the voice of my re - quest.

CHORUS.

Tenor

Lead Treble or Alto.

O praise the Lord with hymns of joy, and ce - - le - - brate his fame;

Treble.

Orgn.

Bass.

For pleas - - ant, good, and come - - ly 'tis to praise his ho - ly name.

Tenor.

2d Treble
or
Alto.

Treble.
Orgon.

Bass.

Let all the lands, with shouts of joy, to God their voi - ces raise; Sing psalms in hon - our of his name,

FOR.

and spread his glo - rious praise, and spread his glo - rious praise.

PLA.

and spread his glo - rious praise, and spread his glo - rious praise, and spread his glo - rious praise.

FOR.

Tenor.

Treble or Alto.

Treble.

Organ.

Bass.

To God, our ne - - ver fail - ing strength, with loud ap - plaus - es sing;

And joint - ly make a cheer - ful noise to Ja - cob's aw - ful King - - - to Ja - cob's aw - ful King.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

How blest is he, who ne'er con - sents by ill ad - vice to walk,

Nor stands in sin - ners' ways, nor sits where men pro - face - ly talk.

Nor stands in sin - ners' ways, nor sits where men pro - fane - ly talk.

Nor stands in sin - ners' ways, nor sits where men pro - fane - ly talk.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

O with due rev - 'rence let us then to his a - - bode re - - pair;

DUO.

TUTTI.

And, pros - trate at his foot - stool fall'n, pour out our hum - ble pray'r, pour out our hum - ble pray'r.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Through all the chang - ing scenes of life, in trou - - ble and in joy,

The prai - ses of my God shall still my heart and tongue em - ploy.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.
Bass.

Hap - - py the man whose ten - der care re - lieves the poor dis - tress'd!



When trou - bles com - pass him a - round, the Lord shall give him rest, the Lord shall give him rest.



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

To my com - plaint, O Lord my God, thy gra - cious ear in - - cline:



Hear me, dis - - tress'd, and des - - ti - - tute of all re - - lief but thine.



Tenor.

1st Treble
or
Alto.

Treble.

Organ.

Bass.

Thou turn - est man, O Lord, to dust, of which he first was made;

And when thou speak'st the word, Re - - turn, 'tis in - - stant - - ly o - - bey'd.

Tenor.

2d Treble
or
Alto.

Lord, let me know my term of days, how soon my life will end:

Treble.

Organ.

Bass.

The num' - rous train of ills dis - close, which this frail state at - - tend.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Thy chast - ning wrath, O Lord re - - strain, though I de - serve it all;



Nor let on me at once the storm of thy dis - - plea - - sure fall.



Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

How long wilt thou be an - - gry, Lord? must we for e - - ver mourn?

Shall thy de - vour - ing jeal - - ous rage, like fire, for e - - - ver burn?

ORGAN.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

My God, my God, why leav'st thou me, when I with an - - guish faint?

O! why so far from me re - mov'd, and from my loud com - plaint?

Tenor.

2d Treble
or
Alto.

Treble.

Orgen.

Bass.

To bless thy cho - sen race, in mer - cy, Lord, in - - cline;

And cause the bright - ness of thy face on all thy saints to shine.

Tenor.

2d Treble
or
Alto.

Treble.

Orgn.

Bass.

My soul with pa - tience waits for thee, the liv - ing Lord;

PLA.

FOR.

My hopes are on thy pro - mise built, thy ne - ver fail - ing word.

PLA.

FOR.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.
Bass.

Grace! 'tis a charm - ing sound! Har - - mo - nious to the ear;

Heaven with the e - - cho shall re - - - sound, And all the earth shall hear.

Tenor.

2d Treble
or
Alto.

Treble.

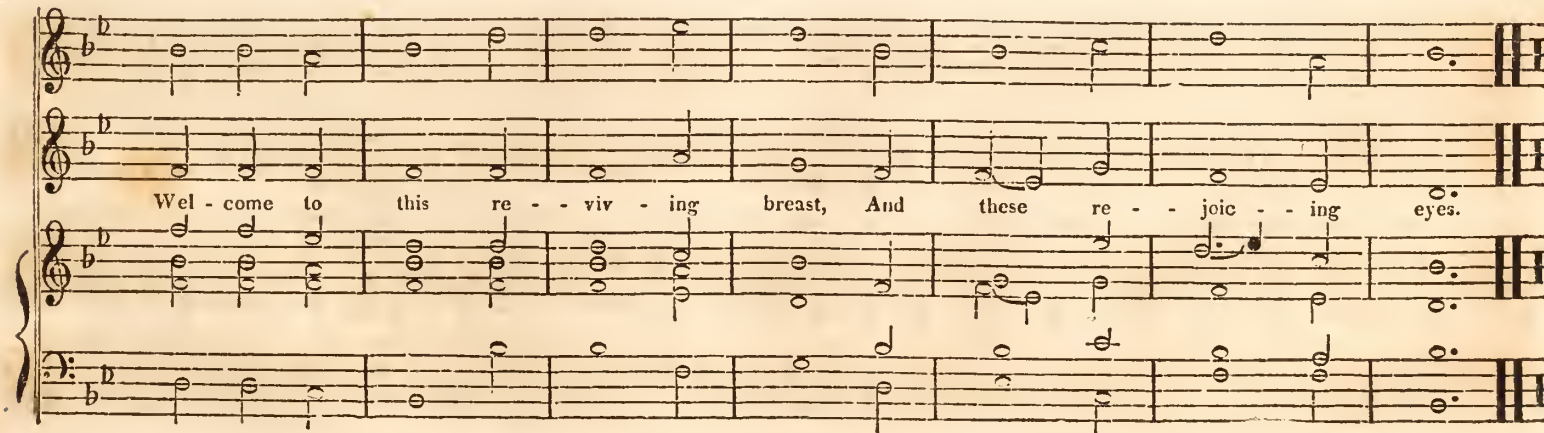
Organ.

Bass.

Wel - come, sweet day of rest, That saw the Lord a - - - rise;



Wel - come to this re - - viv - ing breast, And these re - - joic - - ing eyes.



MANSFIELD, S. M.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord,

And thus sur - round the throne. Join in a song with sweet ac - cord, And thus sur - round the throne.

Tenor.

M Treble,
or
Alto.

Treble.

Org. n.

Bass.

To God, in whom I trust, I lift my heart and voice;

This system contains the first line of the hymn. It includes staves for Tenor, Soprano/Alto, Treble, Organ, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "To God, in whom I trust, I lift my heart and voice;"

O let me not be put to shame, nor let my foes re - - joice.

This system contains the second line of the hymn. It includes staves for Soprano/Alto, Treble, Organ, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "O let me not be put to shame, nor let my foes re - - joice."

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

His mer - - cy, and his truth, the right - eous Lord dis - - - plays,

In bring - ing wand' - ring sin - ners home, and teach - ing them his ways.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

Blest is the tie that binds Our hearts in Chris tain love :

The fel - - low - ship of kin - - dred minds Is like to that a - bove.

Tenor

2d Treble or Alto.

Treble.

Organ.

Bass.

Like Noah's wea - ry dove, That soar'd the earth around, But not a res-ting place a-bove The cheerless wa - ters found;

UNIS.

PIA.

FOR.

O cease my wand'ring soul, On restless wing to roam; All the wide world, to either pole, Has not for thee a home, Has not for thee a home.

UNIS.

PIA.

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

How great thy mer - cies are to such as fear thy name,

Which thou for those that trust thy care, dost to the world pro - claim,

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Have mer - cy, Lord, on me, as thou wert e - - ver kind;

Let, me, op - press'd with loads of guilt, thy wont - ed mer - cy find.

Tenor.

21 Treble
or
Alto.

Treble.

Organ.

Bass.

Since mer - cy is the grace, that most ex - - -alts thy fame,

For - give my hein - ous sin, O Lord, and so ad - - vance thy name.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

De - fend me, Lord, from shame, for still I trust in thee;

As just and right - eous is thy name, from dan - ger set me free.

Tenor

3d Treble
or
Alto.

Treble.

Organ.

Bass.

From low - est depths of woe, to God I sent my cry;

Lord, hear my sup - - pli - - ca - - ting voice, and gra - - cious - ly re - - ply.

Tenor

2d Treble
or
Alto.

Treble.

Organ.
Vivace.

Bass.

With joy shall I be - hold the day That calls my wil - ling soul a - way, To dwell a - mong the blest:

For lo! my great Re - deem - er's pow'r Un - folds the e - ver - last - ing door, And points me to his rest.

Tenor.

2^d Treble
or
Alto.

Treble.

Organ.

Bass.

Maestoso.

Be - gin, my soul, th'ex - al - ted lay, Let each enraptur'd thought o - bey, And praise th'Al - migh - ty's name:

The first system of the musical score features five staves. The top staff is for Tenor, the second for 2^d Treble or Alto, the third for Treble, the fourth for Organ (marked *Maestoso.*), and the fifth for Bass. The music is in G major (one sharp) and common time (C). The lyrics are: "Be - gin, my soul, th'ex - al - ted lay, Let each enraptur'd thought o - bey, And praise th'Al - migh - ty's name:"

Let heaven and earth, and seas and skies, In one melodious concert rise, To swell th'in - spi - ring theme, To swell th'in - spi - ring theme.

The second system of the musical score continues the composition with five staves. The lyrics are: "Let heaven and earth, and seas and skies, In one melodious concert rise, To swell th'in - spi - ring theme, To swell th'in - spi - ring theme." The music concludes with a double bar line.

Tenor.

2d Treble
or
Alto.

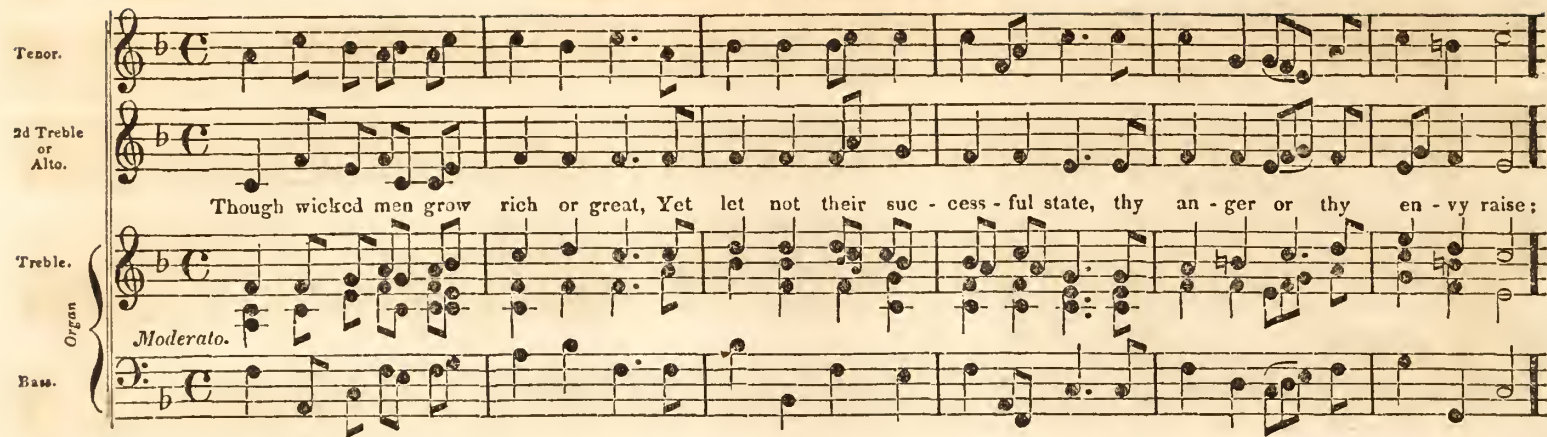
Treble.

Organ

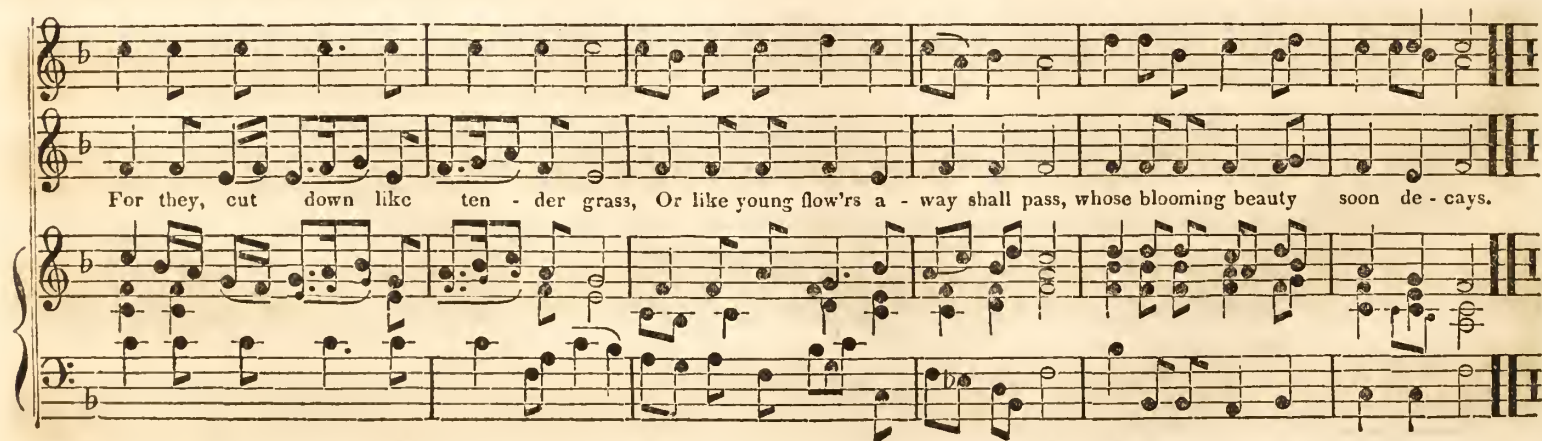
Bass.

Moderato.

Though wicked men grow rich or great, Yet let not their suc - cess - ful state, thy an - ger or thy en - vy raise;



For they, cut down like ten - der grass, Or like young flow'rs a - way shall pass, whose blooming beauty soon de - cays.



Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Moderato.

God is our re-fuge in distress; A pre-sent help when dan-gers press; in him, un-daunted we'll con-fide;

PIA.

FOR.

Though earth were from her cen-tro tost, And mountains in the o-cean lost, torn piece-meal by the roar-ing tide.

PIA.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Ye saints and ser - - vants of the Lord, The tri - umphs of

his name re - - cord, his sa - - cred name for e - - ver bless;

Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat). The lyrics are: "Wher - e'er the cir - cling sun dis - - plays His ris - - ing beams".

Musical score for the second system. It continues with the same four-staff format. The lyrics are: "or set - ting rays, due praise to his great name ad - - dress." The system concludes with a double bar line.

Tenor

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

O God, my gra - - cious God, to thee my morn - ing prayers

shall of - - fer'd be; for thee my thirs - - ty soul does pant:

TRIO.

My faint - ing flesh im - plores thy grace With - in this dry

PIA.

Detailed description: This system contains the first part of the Trio. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The middle staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat. The bottom staff is another vocal line with a bass clef and a key signature of one flat. The lyrics are written below the middle staff. The word 'TRIO.' is written above the first staff, and 'PIA.' is written above the bottom staff. The music features various note values including eighth and sixteenth notes, as well as rests.

and bar - - ren place, where I re - fresh - ing wa - ters want.

CHORUS.

Detailed description: This system contains the Chorus section. It consists of three staves, similar to the Trio section. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle staff is a piano accompaniment with a grand staff and a key signature of one flat. The bottom staff is another vocal line with a bass clef and a key signature of one flat. The lyrics are written below the middle staff. The word 'CHORUS.' is written above the bottom staff. The music continues with various note values and rests, ending with a double bar line.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.

Bass.

Pastorale.

Peace, troub - led soul, whose plain - tive moan Hath taught each scene

the notes of wo; Cease thy com - plaint, sup - press thy groan,

CHORUS.

CHORUS.

And let thy tears for - get to flow: Be - hold, the pre - cious

balm is found, To lull thy pain, and heal thy wounds.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

The Lord my pas - ture shall pre - pare, And feed me with a shepherd's care; His pre - sence shall my wants sup - ply,

And guard me with a watch - ful eye: My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

When gath'ring clouds a - round I view, And days are dark, and friends are few, On him I lean, who not in vain,

Ex - perience'd ev' - ry hu - man pain; He feels my griefs, he sees my fears, And counts and treas - ures up my tears.

Tenor

2d Treble
or
Alto.

Treble.

Organ.
Pastorale.

Bass.

As pant - ing in the sul - try beam, The hart de - sires the

cool - ing stream, So to thy pre - sence, Lord, I flee, So longs my soul, O

God, for thee; A - thirst to taste thy liv - ing grace, And see thy

This system contains the first two staves of music. The vocal staves (treble and alto) have a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment (treble and bass) also has a key signature of one flat. The lyrics are written below the vocal staves.

glo - ry, face to face, And see thy glo - ry face to face.

This system contains the next two staves of music. The vocal staves continue with the same key signature and time signature. The piano accompaniment also continues. The lyrics are written below the vocal staves.

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.
*Andante
Espressivo.*

Bass.

When streaming from the east - ern skies, The morning light sa - lutes mine eyes, O Sun of right - eous-ness di - vine,

On me with beams of mer - cy shine ; Chase the dark clouds of sin a - way, And turn my dark - ness in - to day.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

*Andante
Expressivo.*

Great God! this sa-cred day of thine De-mands the soul's col-lect-ed pow'rs; Gladly we now to thee re-sign

These so-lemn, con-se-cra-ted hours: O may our souls a-dor-ing own The grace that calls us to thy throne!

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Maestoso.

A - wake, ye saints, a - wake, And hail this sa - cred day; In lof - tiest songs of praise Your

The first system of the musical score is for the hymn 'Warsaw, II. 4.' by T. Clark. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is D major (two sharps) and the time signature is 2/4. The tempo/mood is marked 'Maestoso.' The lyrics for the first line are 'A - wake, ye saints, a - wake, And hail this sa - cred day; In lof - tiest songs of praise Your'.

PIA.

FORTISS.

joy - ful homage pay: Wel - come the day that God hath blest, The type of heav'n's e - ter - nal rest.

PIA.

FORTISS.

The second system of the musical score continues the hymn. It features the same five staves as the first system. The tempo/mood changes to 'PIA.' (Piano) for the first half and 'FORTISS.' (Fortissimo) for the second half. The lyrics for the second line are 'joy - ful homage pay: Wel - come the day that God hath blest, The type of heav'n's e - ter - nal rest.'

Tenor.

Ed Treble
or
Alto.

Treble.

Organ.

Bass.

Ye boundless realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy A - bove the

CRES.

star - ry frame; Your voi - ces raise, Ye Che - ru - bim, And Se - ra - phim, To sing his praise.

12

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

We give im - mor - tal praise To God the Fa - ther's love, For all our com - forts here,

And all our hopes a - bove: He sent his own E - ter - nal Son, To die for sins That man had done.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.
Vivace.

Bass.

To God the migh - ty Lord your joy - ful thanks re - peat; To him due praise af - ford, as good as

he is great; For God does prove Our con - stant friend, His boundless love Shall ne - ver end, Shall never end.

AD AGIO.

AD AGIO.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Maestoso.

Rise, crown'd with light, im - pe - rial Sa - lem rise! Ex - alt thy tow' - ring head and

The first system of the musical score features four staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble (Organ), and the fourth for Bass. The key signature is one sharp (F#) and the time signature is common time (C). The organ part is marked 'Maestoso'. The lyrics 'Rise, crown'd with light, im - pe - rial Sa - lem rise! Ex - alt thy tow' - ring head and' are written below the vocal staves.

lift thine eyes! See heaven - its spark - ling por - tals wide dis - - play,

The second system of the musical score continues the composition with the same four staves. The lyrics 'lift thine eyes! See heaven - its spark - ling por - tals wide dis - - play,' are written below the vocal staves. The organ part continues with the same 'Maestoso' tempo.

And break up - on thee in a flood of day, See heaven its spark - ling

por - tals wide dis - - play. And break up - on thee in a flood of day!

Tenor.

2d Treble
or
Alto.

Treble.

Orgen.
Bass.

Moderato.

Hail to the Lord's A - noint - ed, Great Da - vid's great - er Son; Hail, in the time ap -

point - ed, His reign on earth be - - gun! He comes to break op - - pres - sion, To

set the cap - tive free, To take a - way trans - gres - sion, And rule in e - qui -

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'set the cap - tive free, To take a - way trans - gres - sion, And rule in e - qui -'. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

ty, To take a - way trans - gres - sion, And rule in e - qui - - - ty.

This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics 'ty, To take a - way trans - gres - sion, And rule in e - qui - - - ty.'. The bottom staff continues the piano accompaniment, ending with a final chord. The system concludes with a double bar line and repeat dots.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Moderato.

From Green - lan's i - - cy mount - ains, From In - dia's co - - ral strand,

Where Af - ric's sun - ny fount - ains Roll down their gol - den sand; From ma - ny'an an -

cient riv - - er, From ma - - ny'a palm - - y plain, They call us to

This system contains the first four staves of music. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is shown in grand staff notation (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 2/4. The music features a mix of eighth and quarter notes, with some rests. The lyrics are: "cient riv - - er, From ma - - ny'a palm - - y plain, They call us to".

de - - li - - ver Their land from er - - ror's chain, Their land from er - - ror's chain.

This system contains the next four staves of music. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is shown in grand staff notation (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 2/4. The music continues with similar notation to the first system. The lyrics are: "de - - li - - ver Their land from er - - ror's chain, Their land from er - - ror's chain.".

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand ; From many'n ancient

The first system of the musical score consists of five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, the fourth for Organ, and the fifth for Bass. The music is in G major (one sharp) and common time (C). The lyrics 'From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand ; From many'n ancient' are written below the vocal staves.

river, From many'a palmy plain, They call us to de - liver They call us to de - liver They call us to de - liver Their land from error's chain.

The second system of the musical score continues the composition with the same five-staff layout. The lyrics 'river, From many'a palmy plain, They call us to de - liver They call us to de - liver They call us to de - liver Their land from error's chain.' are written below the vocal staves. The system concludes with a double bar line.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Great God, what do I see and hear! The end of things cre - a - ted!
The Judge of man I see ap - pear, On clouds of glo - ry sea - - ted:

The first system of the musical score is for the first verse. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Great God, what do I see and hear! The end of things cre - a - ted! The Judge of man I see ap - pear, On clouds of glo - ry sea - - ted:". The music is written in a traditional hymn style with various note values and rests.

The trumpet sounds; the graves res - tore The dead which they con - tain'd be - fore: Pre - pare, my soul, to meet him.

The second system of the musical score is for the second verse. It continues with the same five staves as the first system. The lyrics are: "The trumpet sounds; the graves res - tore The dead which they con - tain'd be - fore: Pre - pare, my soul, to meet him." The musical notation follows the same format as the first system, with a key signature of one sharp and common time.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

To thy tem - ple I re - - pair; Lord, I love to wor - ship there;

While thy glo - rious praise is sung, Touch my lips, un - loose my tongue.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Vivace.

Bass.

Chil - dren of the heaven - ly King, as we jour - ney, let us sing;

This system contains the first line of music. It includes staves for Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The organ part is marked 'Vivace'. The lyrics 'Chil - dren of the heaven - ly King, as we jour - ney, let us sing;' are written below the vocal staves.

Sing the Sa - viour's wor - thy praise, Glo - rious in his works and ways.

ORG.

This system contains the second line of music. It continues the vocal parts and organ accompaniment. The lyrics 'Sing the Sa - viour's wor - thy praise, Glo - rious in his works and ways.' are written below the vocal staves. The organ part is marked 'ORG.'.

Tenor.

2d Treble
or
Alto.

Treble.

Orgn.

Bass.

Espressivo.

Je - sus, Sa - viour of my soul, Let me to thy bo - som fly, While the waves of



tron - bles roll, While the tem - pest still is high: Hide me, O my Sa - viour, hide.



Till the storm of life is past, Safe in - to the ha - - ven guide;

This system contains the first four staves of music. The vocal parts (Soprano, Alto, Tenor, and Bass) are written in treble and bass clefs with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

O, re - - ceive, O, re - - ceive, O, re - - ceive my soul at last.

This system contains the next four staves of music. It includes the vocal parts and piano accompaniment. The lyrics are written below the vocal staves. The system concludes with a double bar line and repeat signs.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Sinners, turn, why will ye die? God, your Maker asks you why? God who did your being give, Made you with himself to live;

He the fa-tal cause demands, Asks the work of his own hands; Why, ye thankless creatures, why Will ye cross his love, and die?

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Glo - ry to the Fa - ther give, God in whom we move and live;

Chil - dren's prayers he deigns to hear, Chil - dren's songs de - light his ear.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Songs of praise the an - gels sang; Heaven with hal - le - lu - jahs rang, When Je - ho - vah's

work be - gun, When he spake and it was done, When he spake and it was done.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.
Bass.

Sing, my soul, his won - drous love, Who, from yon bright throne a - - bove,

Ev - er watch - ful o'er our race, Still to man ex - - tends his grace.

Tenor.

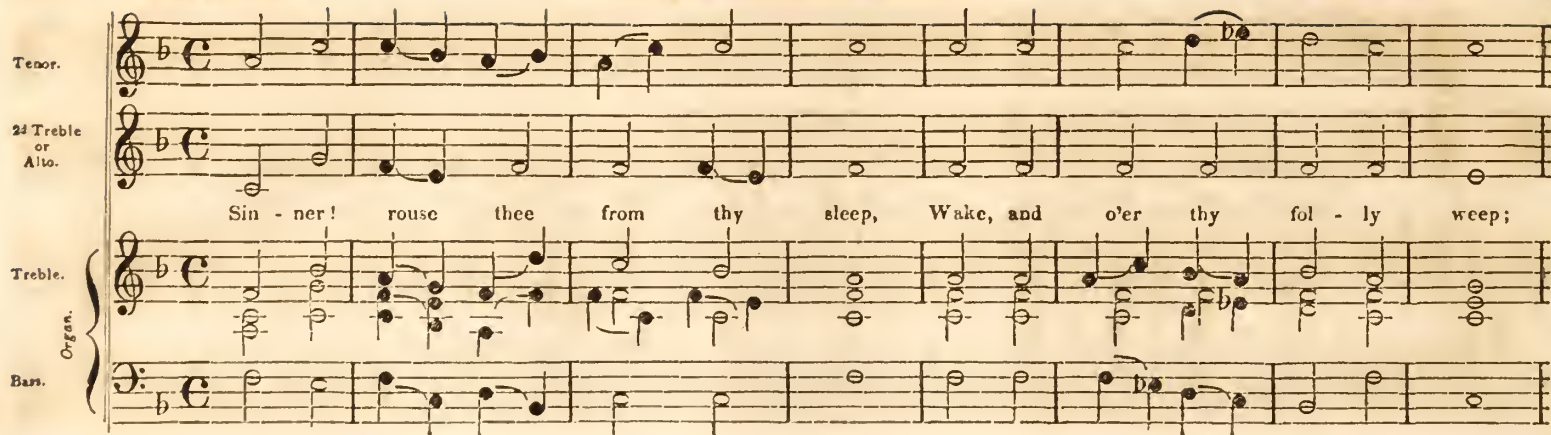
2d Treble
or
Alto.

Treble.

Organ.

Bass.

Sin - ner! rouse thee from thy sleep, Wake, and o'er thy fol - ly weep;



Raise thy spir - it dark and dead, Je - - sus waits his light to shed.



Tenor.

Sd Trebles
or
Alto

Treble.

Organ.

Bass.

Expressivo.

Lord, my God, I long to know, Oft it cau-ses anx-i-ous thought; Do I love thee, Lord, or no?

Am I thine, or am I not? Am I thine, or am I not?

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.
Moderato.

Bass.

Sin - ner! rouse thee from thy sleep, Wake, and o'er thy fol - ly weep;

Raise thy spi - rit dark and dead, Je - sus waits his light to shed.

Wake from sleep, a - rise from death, See the bright and liv - ing path:

Watch - ful tread that path; be wise, Leave thy fol - - ly, seek the skies.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Andante.

Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from

la - - bour free, Lord, I would com - mune with thee! Thou, whose all - per - - vad - ing eye

Nought es - capes, with - out, with - in, Par - don each in - - fir - mi - ty, O - pen fault, and

se - cret sin, Par - don each, in - - fir - mi - ty, O - pen fault, and se - cret sin.

15

Tenor.

24 Treble
or
Alto.

Treble.

Organ.

Bass.

Songs of praise the an - gels sang; Heaven with hal - le - lu - jahs rang, When Je -

ho vah's work be - gun, When he spake and it was done, When he spake and it was done.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Now the shades of night are gone; Now the morn - ing light is come;

Lord, may we be thine to - - day, Drive the shades of sin a - - way.

Tenor

2d Treble or Alto.

Praise to God, im - mor - tal praise, For the love that crowns our days;

Treble.

Organ.

Spiritoso.

Bass.

Boun - teous source of ev' - ry joy, Let thy praise our tongues em - ploy;

First system of musical notation. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#). The lyrics are: "All to thee our God we owe, Source whence all our bless - ings flow."

Second system of musical notation. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#). The lyrics are: "All to thee, our God, we owe, Source from whence all bless - ings flow." The system concludes with a double bar line and repeat signs on the vocal staves.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy

side, a heal - ing flood, Be of sin the double cure, Save from wrath, and make me pure, Save from wrath, and make me pure.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Maestoso.

Bless'd be thou, the God of Is - rael, Thou, our Fa - ther, and our Lord!

Bless'd thy ma - jes - ty for e - ver E - ver be thy name a - dor'd!

Tenor.

2d Treble.
or
Alto.

Treble.

Organ.
Cantabile.

Bass.

Sa - viour! who thy flock art feed - ing, With the shep - herd's kind - est care,

All the fee - ble gent - ly lead - ing, While the lambs thy bo - som share.

Tenor.

2d Treble
or
Alto.

Treble.
Orgen.

Bass.

Sa - viour, sou. ce of ev' - ry bless - ing, Tune my heart to grate - ful lays;

Streams of mer - cy ne - - ver ceas - ing, Call for cease - less songs of praise.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Lord with glow - ing heart I'd praise thee For the bliss thy love be - stows;

Espressivo.

For the pard' - ning grace that saves me, And the peace that from it flows.

VESPER HYMN, CONTINUED.

123

Help, O God, my weak en - dea - vour; This dull soul to rap - ture raise.

Thou must light the flame, or ne - ver Can my love be warm'd to praise.

REPEAT FORTE

Tenor

3d Treble or Alto.

Treble.

Bass.

Orgn.

Pia.

ORG. PIA.

Hail, thou long ex - pect - ed Je - sus, Born to set thy peo - ple free! From our sins and fears re - lease us,

The first system of the musical score is for the first line of the hymn. It features four vocal parts: Tenor, 3d Treble or Alto, Treble, and Bass, along with an Organ part. The music is in 2/4 time with a key signature of one flat (B-flat). The lyrics are: 'Hail, thou long ex - pect - ed Je - sus, Born to set thy peo - ple free! From our sins and fears re - lease us,'. The organ part is marked 'Pia.' and 'ORG. PIA.'.

Let us find our rest in thee, From our sins and fears re - lease us, Let us find our rest in thee.

FOR.

FOR.

The second system of the musical score continues the hymn. It features the same four vocal parts and organ part. The lyrics are: 'Let us find our rest in thee, From our sins and fears re - lease us, Let us find our rest in thee.' The organ part is marked 'FOR.'.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Lord of life, all praise ex - cel - ling, Thou, in glo - ry un - con - fin'd, Deign'st to make thy hum - ble dwel - ling

The first system of the musical score features five staves. The top staff is for Tenor, followed by 2d Treble or Alto, then Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Lord of life, all praise ex - cel - ling, Thou, in glo - ry un - con - fin'd, Deign'st to make thy hum - ble dwel - ling". The organ part is indicated by a bracket on the left side of the Treble and Bass staves.

With the poor of hum - ble mind, Deign'st to make thy hum - ble dwelling With the poor of hum - ble mind.

The second system of the musical score continues the composition with the same five staves. The lyrics are: "With the poor of hum - ble mind, Deign'st to make thy hum - ble dwelling With the poor of hum - ble mind." The musical notation continues across the staves, ending with a double bar line.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Dread Je - - ho - vah! God of na - tions! From thy tem - ple in the skies,

Hear thy peo - ple's sup - pli - ca - tions, Now for their de - liv' - rance rise.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.
Bass.

*Andante
Espressivo.*

Guide me, O thou great Je - ho - vah, pil - grim through this bar - ren land;

I am weak, but thou art migh - ty, Hold me with thy pow' - ful hand.

Tenor.

3d Treble
or
Alto.

Treble.

Organ.

Bass.

Bless'd be thou, the God of Is - rael Thou. our Fa - ther, and our Lord!

Bless'd thy ma - jes - ty for e - ver! E - ver be thy name a - dor'd, E - ver be thy name a - dor'd!

UNIS.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Who is this that comes from E - dom, All his rai - ment stain'd with blood, To the cap - tive speaking freedom,

Bringing and be - stowing good; Glorious in the garb he wears, Glorious in the spoil he bears, Glorious in the spoil he bears?

DISMISSAL HYMN, III. 5.

From the Missal.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Lord! dis - miss us with thy bless-ing, Fill our hearts with joy and peace;

Let us each, thy love pos - sess - ing, Tri - umph in re - deem - ing grace;

First system of the musical score. It consists of four staves: a vocal staff (treble clef, key of B-flat), a piano accompaniment staff (treble clef, key of B-flat), and a piano accompaniment staff (bass clef, key of B-flat). The vocal line begins with a whole note 'O', followed by eighth notes 're - fresh us,' and then another whole note 'O', followed by eighth notes 're - fresh us,' and finally a half note 'Trav' - ling' and a half note 'wil - der - ness.' The piano accompaniment features chords and moving lines in both hands.

O re - fresh us, O re - fresh us, Trav' - ling through this wil - der - ness.

Second system of the musical score, continuing from the first. It also consists of four staves: a vocal staff (treble clef, key of B-flat), a piano accompaniment staff (treble clef, key of B-flat), and a piano accompaniment staff (bass clef, key of B-flat). The vocal line continues with a whole note 'O', followed by eighth notes 're - fresh us,' and then another whole note 'O', followed by eighth notes 're - fresh us,' and finally a half note 'Trav' - ling' and a half note 'Through this wil - der - ness.' The piano accompaniment continues with chords and moving lines in both hands, ending with a double bar line.

O re - fresh us, O re - fresh us, Trav' - ling Through this wil - der - ness.

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Organ.

Lord! dis - miss us with thy bles - sing, Fill our hearts with joy and peace,
Let us each, thy love pos - sess - ing, Tri - umph in Re - deem - ing grace;

The first system of the musical score is for the hymn 'Helmsley, III. 5.' by Dr. Madan. It features five staves: Tenor, 2d Treble or Alto, Treble, Bass, and Organ. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Lord! dis - miss us with thy bles - sing, Fill our hearts with joy and peace, Let us each, thy love pos - sess - ing, Tri - umph in Re - deem - ing grace;'. The organ part provides a harmonic accompaniment to the vocal parts.

O re - fresh us O re - fresh us. O re - fresh us, Trav' - ling through this wil - der - ness.

TUTTI. FOR.

DUO.

TUTTI. FOR.

The second system of the musical score continues the hymn. It features four staves: Treble, Bass, and two staves for the organ. The key signature remains one sharp (F#) and the time signature is common time (C). The lyrics are: 'O re - fresh us O re - fresh us. O re - fresh us, Trav' - ling through this wil - der - ness.' The organ part continues with a harmonic accompaniment. The system includes markings for 'TUTTI. FOR.' and 'DUO.'.

Tenor

2d Treble
or
Alto.

Treble.

Orgn.

Bass.

O praise ye the Lord, pre - pare your glad voice, His praise in the great as - sem - bly to sing;

In our great Cre - a - tor, let Is - rael re - joice, And chil - dren of Si - on be glad in their King.

Tenor

2d Treble
or
Alto.

Treble.

Orgen.

Bass.

How wondrous and great Thy works, God of praise! How just, King of saints and true, are thy ways!

O who shall not fear thee, And hon - our thy name! Thou on - ly art ho - ly, Thou on - ly su - preme.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

In - spi - rer and hear - er of prayer, Thou shep - herd and guar - dian of thine,

The first system of the musical score consists of five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, the fourth for Organ, and the fifth for Bass. The key signature has two flats (Bb and Eb) and the time signature is 3/2. The lyrics 'In - spi - rer and hear - er of prayer, Thou shep - herd and guar - dian of thine,' are written below the vocal staves. The Organ part is a four-part setting of the vocal melody.

My all to thy co - ve - nant care I, sleep - ing or wak - ing re - sign.

The second system of the musical score continues the composition with five staves. The vocal parts (Tenor, 2d Treble/Alto, and Treble) and the Organ part continue the melody. The lyrics 'My all to thy co - ve - nant care I, sleep - ing or wak - ing re - sign.' are written below the vocal staves. The Organ part continues its four-part setting. The system concludes with a double bar line.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Be joy - full in God all ye lands of the earth, O serve him with glad-ness and fear:



Ex - - ult in his pre - sence with mu - sic and mirth, with love and de - vo - tion draw near.



For Je - ho - vah is God, — and Je - ho - vah a - lone, Crea - a - tor and ru - ler o'er all;

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

And we are his peo - ple, his scep - tre we own; His sheep and we fol - low his call.

This musical system also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staves. The system concludes with a double bar line.

BETHANY, IV. 4.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.
Moderato

Bass.

How firm a found - - a - - tion, ye saints of the Lord, Is laid for your

Detailed description: This is the first system of a musical score. It consists of five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, the fourth for Organ (labeled 'Moderato'), and the fifth for Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics 'How firm a found - - a - - tion, ye saints of the Lord, Is laid for your' are written below the vocal staves.

faith in his ex - cel - lent word! What more can he say than to

Detailed description: This is the second system of the musical score, continuing from the first. It also consists of five staves for the same instruments: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature remains one sharp (F#) and the time signature is 3/4. The lyrics 'faith in his ex - cel - lent word! What more can he say than to' are written below the vocal staves.

you he hath said, You who un - - to Je - sus for re - fuge have

This system contains the first two lines of the musical score. The first line is a vocal melody in G major (one sharp) on a treble clef. The second line is a piano accompaniment in G major on a treble clef. The third line is a vocal melody in G major on a treble clef. The fourth line is a piano accompaniment in G major on a bass clef. The lyrics are: 'you he hath said, You who un - - to Je - sus for re - fuge have'.

fled, You who un - - to Je - - sus for re - - fuge have fled.

This system contains the next two lines of the musical score. The first line is a vocal melody in G major on a treble clef. The second line is a piano accompaniment in G major on a treble clef. The third line is a vocal melody in G major on a treble clef. The fourth line is a piano accompaniment in G major on a bass clef. The lyrics are: 'fled, You who un - - to Je - - sus for re - - fuge have fled.'.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Expressivo.

I would not live al- way: I ask not to stay Where storm af- ter storm ri- ses dark o'er the way;

FOR.

PIA.

The few lu- rid mornings that dawn on us here, Are e- nough for life's woes, full e- nough for its cheer.

PIA.

FOR.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Base

Moderato.

When through the torn sail the wild tem-pest is streaming, When o'er the dark wave the red lightning is gleaming,

The first system of the musical score features five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, the fourth for Organ, and the fifth for Base. The key signature is two sharps (F# and C#), and the time signature is 3/4. The organ part is marked 'Moderato.' The lyrics are: 'When through the torn sail the wild tem-pest is streaming, When o'er the dark wave the red lightning is gleaming,'

2d TREBLE.

Nor hope lends a ray the poor sea-man to che-rish, We fly to our Ma-ker: save, Lord! or we pe-rish.

The second system of the musical score continues the composition. It includes a 2d TREBLE staff and a grand staff for the organ and base. The lyrics are: 'Nor hope lends a ray the poor sea-man to che-rish, We fly to our Ma-ker: save, Lord! or we pe-rish.'

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Since I've known a Sa - viour's name, And sin's strong fet - ter's broke,

Care - ful with - out care I am, Nor feel my ea - sy yoke:

This musical score is for a song titled "MILGROVE, CONTINUED." and is page 143 of a collection. The music is written in B-flat major, indicated by two flat symbols (B-flat and E-flat) in the key signature. The tempo and meter are not explicitly stated, but the notation suggests a moderate, steady pace. The score is arranged for a voice and piano. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves: the right hand uses a treble clef and the left hand uses a bass clef. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across multiple notes. The piece concludes with a final double bar line and repeat signs on the piano staves.

Joy - ful now my faith to show, I find his ser - vice my re - ward,

Joy - ful now my faith to show, I

All the work I do be - - low Is light, for such a Lord.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace;

Rise, from tran - - si - - to - - ry things, Tow'ds heav'n, thy des - tin'd place:

AMSTERDAM, CONTINUED

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Sun and moon, and stars de - cay, Time shall soon this earth re - move;

Rise, my soul, and haste a - - way To seats pre - - par'd a - - bove.

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Organ.

The God of Abr'ham praise, Who reigns enthron'd a - bove; An - cient of e - ver - last - ing days, And God of love:

Je - ho - vah, great I AM, By earth and heaven con - fess'd; I bow, and bless the sa - cred name For e - ver bless'd.

Tenor.

2d Treble
or
Alto.

Treble.

Bass.

Orgen.

High on the bending willows hung, Is - rael, still sleeps the tune - ful string? still mute re -

ORG.

mains the sul - len tongue, And Zi - on's song de - nies to sing, And Zi - on's song de - nies to sing?

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Guide me, O thou great Je - - ho - vah, Pil - grim through this bar - - ren land;

I am weak, but thou art migh - ty, Hold me with thy pow'r - ful hand.

2d Treble
or
Tenor.

1. Hark! the he - rald an - gels sing, Hark! the he - rald an - gels sing Glo - ry to the new born King,

Treble.
or
Tenor.

Organ.

Bass.

FOR.

Glo - ry to the new born King, Peace on earth, and mer - cy mild, God and sin - ners

5. Ris'n with heal - ing in his wings, Light and life to

PIA.

19* God and sin - - - ners

HERALD ANGELS, CONTINUED.

re-con - cil'd! God and sin - ners re - con - cil'd! 2. Joy - full all ye na - tions rise, Jo'in the triumphs

all he brings Light and life to all he brings; Hail the Sun of righteous - ness, Hail the heaven-born

CRES. *PIA.*

of the skies; With the an - ge - lic hosts pro - claim, Christ is born in Beth - le - hem!

Prince of peace Hail the Sun of righ - teous - ness, Hail the heaven-born Prince of peace.

CHORUS.

TUTTI FOR.

Hark! the he - rald an - gels sing Hark! the he - rald an - gels sing Glo - ry to the new - born King!

TUTTI FOR.

Glo - - ry to the new - born King! Glo - ry to the new - born King!

FINIS.

FINIS.

HERALD ANGELS, *CONTINUED.*

3. Christ by high-est heav'n a - dor'd, Christ by high-est heav'n a - dor'd, Christ the ev - er - - last - ing Lord,

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a piano accompaniment in G major with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the vocal staff.

PLA.

Christ, the ev - er - - last - ing Lord, Late in time be - - hold him come, off - spring

PLA.

This system contains the next two staves of music. The top staff is a vocal line in G major (one sharp) with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a piano accompaniment in G major with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the vocal staff. The word 'PLA.' appears above the first staff and below the second staff.

of the vir - gin's womb! Off - spring of the vir - gin's womb, 4. Veilla in flesh the

God - - head see! Hail, hail th'in - car - nate De - i - ty, Hail th'in - car - nate De - i - ty,

HERALD ANGELS, CONTINUED

PIA. *FOR.*

Pleas'd, as man, with man to dwell, Je - sus, now E - man - u - - el! Je - sus,

now E - man - u - - el! Je - sus, now E - man - u - - el! Je - sus now E - man - u - - el!

Repeat from the first page, "Ris'n with healing," and end with CHORUS.

2d Treble,
or
Tenor.

Treble,
or
Tenor.

Organ.

Bass.

REPEAT FORTE.

Shout the glad tidings, ex - ult - ing - ly sing, Je -

PIA.

ru - sa - lem tri - umphs Mes - si - ah is King; Zi - on the mar - vel lous sto - ry be tel - ling, The Son of the high - est how

PIA.

AVISON, CONTINUED.

low - ly his birth, The bright - est Arch - an - gel, in glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on

CRES. *FOR*

This system contains the first two staves of music. The vocal line (treble clef) begins with a key signature of one sharp (F#) and a common time signature. The piano accompaniment (grand staff) follows. The lyrics are written below the vocal line. The first staff of the piano part includes dynamic markings *CRES.* and *FOR*.

earth. Shout the glad ti - dings ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is King.

PIA. *PIA.*

This system contains the second two staves of music. The vocal line continues with the lyrics. The piano accompaniment includes dynamic markings *PIA.* (Piano) at the beginning of the second staff and *PIA.* at the beginning of the third staff.

FOR

Shout the glad ti - dings, ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is King, Mes - si - ah is King, Mes -

FOR.

si - ah is King.

LARGO.

Tenor.

2d Treble or Alto.

Treble.

Bass.

Organ.

Vi - tal Spark of heav - en - ly flame, Quit, oh! Quit this mor - tal frame! Trem - bling, hop - ing, ling' - ring, fly - ing,

CRES.

PLA.

O! the pain, the bliss of dy - ing! Cease fond na - ture, cease thy strife, And let me lan - guish in - to life!

CRES.

PLA.

ALLEGRO.

Hark! Hark! Hark! Hark!

Hark! they wis - per, an - gels say, Hark! they wis - per an - gels say, Hark! they wis - per, they whisper, angels say —

PIA.

Hark! Hark! Hark! Hark!

FOR.

PIA.

“Sister spirit come a - way!” “Sister spir - it come a - way!” What is this ab - sorbs me quite,

PIA.

FOR.

PIA.

The musical score is written for a vocal soloist and piano accompaniment. It is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'ALLEGRO'. The score is divided into two systems. The first system contains the first two stanzas of the hymn, with the vocal line and piano accompaniment. The second system contains the third and fourth stanzas, also with vocal and piano parts. Dynamics include 'PIA.' (piano) and 'FOR.' (forte). The lyrics are written below the vocal line.

DYING CHRISTIAN, CONTINUED

Steals my senses, shuts my sight, Drowns my spirits, draws my breath? Tell me my soul, can this be

death? Tell me, my soul, can this be death? The world re - cedes, it dis - ap - pears; Heav'n o - pens

CO. V. SPIR.

on my eyes! my ears With sounds se - - raph - - ic ring! Lend, lend your wings! I

mount, I fly. O grave, where is thy vic - to - ry? O grave, where is thy vic - to - ry? O death, where is thy sting?

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DYING CHRISTIAN, *CONTINUED.*

O grave, where is thy vic - to - ry? O death, where is thy sting? Lend, lend your wings! I mount, I fly! O

grave, where is thy vic - to - ry? thy vic - to - ry? O grave, where is thy vic - to - ry? thy vic - to - ry? O

The musical score is written for a voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat (B-flat). The tempo and meter are not explicitly stated, but the notation suggests a moderate, flowing pace. The lyrics are printed below the voice staff, with hyphens indicating syllables that span across measures. The piano part provides harmonic support with chords and moving lines in both hands.

death, where is thy sting? O death, where is thy sting? Lend, lend your wings! I mount, I fly, O

grave, where is thy vic - to - ry? thy vic - to - ry? O death, O death, where is thy sting?

The musical score is written for voice and piano. The vocal part is on a single staff with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment consists of two staves, treble and bass, also in one flat and common time. The lyrics are printed below the vocal staff. The score is divided into two systems. The first system contains the first line of lyrics, and the second system contains the second line. The piano part features a steady accompaniment with chords and moving lines in both hands.

Tenor

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Ver. 1. All glo - rious God, what hymns of praise, Shall, our trans -
3. By him what wond' - rous grace of is shown To souls im -

- - port - - ed voi - - ces raise! What ar - - dent love and zeal are due, A
- - pov - - ish'd and un - done? He shows, be - - yond these mor - - tal shores, While

stands open to our view!

bright stands in o - - pen to our view! Once we were fall'n, and O how
in - - her - - i - - tance is ours; Where saints in light and our com - ing

hear'n stands o - - pen to our view!

stands o - pen to our view!

low! Just on the brink of end - - less woe! When Je - - sus, from the
wait, To share their ho - - ly, hap - - py state! To Fa - - ther, Son, and

DENBIGH, *CONTINUED.*

realms a - - bove, Borne on the wings of bound - less love, Scatter'd the
 ho - - ly Ghost: The God, whom earth, and heav'n a - - dore; Be glo - ry

shades of death and of night, And spread a - - round his heav'n - ly light!
 as it was of old, Is now, and round shall be ev - - er more.

Tenor.

3d Treble
or
Alto

Treble.

Organ.

Bass.

My God per - mit me not to - be, A stran - ger to my - self and Thee.

A - - midst a thous - and thoughts I rove, for - - get - ful of my high - est love.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Sav - iour, when in dust to thee, Low we bow th'a - dor - ing knee, When re -

The first system of the musical score features five staves. The top staff is for Tenor, the second for 2d Treble or Alto, the third for Treble, the fourth for Organ, and the fifth for Bass. The music is in G major (one sharp) and common time (C). The lyrics 'Sav - iour, when in dust to thee, Low we bow th'a - dor - ing knee, When re -' are written below the vocal staves. The organ part consists of chords and single notes, while the bass line provides a simple harmonic foundation.

- pent - ant, to the skies, Scarce we lift our streaming eyes; O by all thy

The second system continues the musical score with five staves. The lyrics '- pent - ant, to the skies, Scarce we lift our streaming eyes; O by all thy' are written below the vocal staves. The organ part includes a section marked 'ORG.' with more complex chordal textures. The bass line continues the harmonic support. The system concludes with a final cadence.

pains and woe, Suff - er'd once for man be - low; Bending from thy throne on

ORG.

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The bottom staff is an organ accompaniment, also in G major and 4/4 time, with the label 'ORG.' written above it.

high, Hear our sol - emn lit - a - - ny, *ORG.* Hear our sol - emn lit - a - - ny.

This system contains the next two staves of music. The top staff continues the vocal line with lyrics underneath. The bottom staff continues the organ accompaniment, with the label 'ORG.' written above it. Both staves end with a double bar line.

Tenor.

2d Treble
or
Alto.

Treble.

Orgen.

Bass.

I wait - ed meek - ly for the Lord, Till he vouch - saf'd a kind re -

- ply, Who did his gra - cious ear af - - ford, And heard from heav'n my hum - ble cry.

UNIS.

He took me from the dis - mal pit, When found - er'd deep in mi - - ry clay;

UNIS.

UNIS.

On sol - id ground He plac'd my feet, And suff - er'd not my steps to stray.

UNIS.

SALOP, II. 1.

Dr. W. Hayes.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Al - though the vine its fruit de - ny, The bud - ding fig - tree droop and die, No oil the o - live yield,

Yet will I trust me in my God, Yea, bend re - joic - ing to his rod, And by his grace be heal'd.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O all ye peo - ple clap your hands, and with tri - umph - ant voi - ces raise; No

force the migh - - ty pow'r with - stands of God, the u - - ni - - ver - - sal King.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

O Thou to whom all crea - tures bow with - in this earth - ly frame,

Through all the world how great art thou, how glo - rious is thy name.

MINORE. PIA.

In heav'n thy wond'rous acts are sung, nor ful - ly reck - on'd there!

PIA.

MAJORE. FOR.

And yet thou mak'st the in - fant tongue, thy bound - less praise de - - clare.

FOR.

EASTER HYMN, III. 1.

Dr. Morgan.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Christ the Lord is ris'n to - - day, Hal - - le - - lu - - jah ;

Sons of men and an - - gels say, Hal - - le - - lu - - jah ;

EASTER HYMN, CONTINUED.

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Raise your joys and triumphs high, Hal - - - le - - lu - - jah;

Sing, ye heavens, and earth re - - - ply, Hal - - - le - - lu - - jah.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Few are thy days, and full of wo, O man of wo - man born!

The first system of the musical score for the hymn. It features five staves: Tenor, 2d Treble or Alto, Treble, Organ, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Few are thy days, and full of wo, O man of wo - man born!"

Thy doom is writ - ten, "Dust thou art, To dust thou shalt re - - turn."

The second system of the musical score. It continues with the same five staves. The lyrics are: "Thy doom is writ - ten, 'Dust thou art, To dust thou shalt re - - turn.'" The system concludes with a double bar line.

Tenor.

2d Treble
or
Alto

Treble.

Organ.

Bass.

Come, let our voi - ces join In one glad song of praise, To God, the God of love, Our grate - ful

hearts we raise; To God a - lone your praise be - longs, His love de - mands your ear - liest songs.

Tenor.

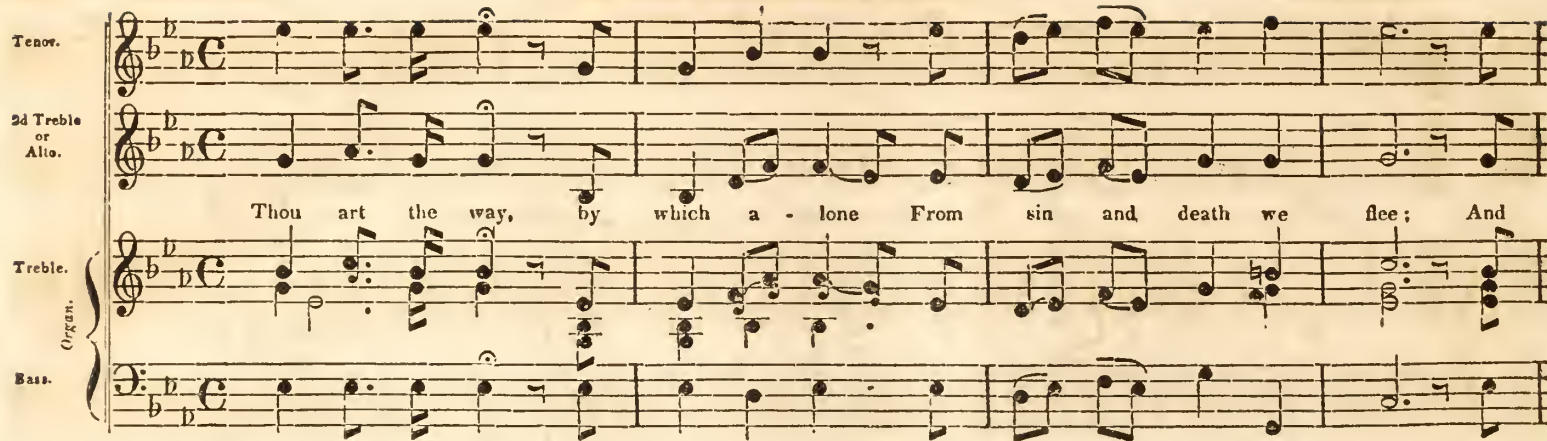
2d Treble
or
Alto.

Treble.

Organ.

Bass.

Thou art the way, by which a - lone From sin and death we flee; And



he who would the Fa - ther seek, Must seek him, Lord, by thee.



TWO TREBLES.

Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

To our Re - deem - er's glo - rious name A - wake the sacred song; *PIA.*

O may his love im - mor - tal

FOR.

Tune ev'ry heart and tounge, Tune ev' - ry heart and tounge.

flame! O may his love im - mor - tal flame!

FOR.

Tenor.

2d Treble
or
Alto.

Treble.

Organ.

Bass.

Sal - va - tion! O the joy - - ful sound Glad ti - - dings to our ears;

PIA.

FOR.

A sov' - reign balm for ev' - - ry wound, A cor - dial to our fears;

PIA.

FOR.

CHORUS.

Glo - ry, hon - our, praise and pow - er, be un - to the Lamb for e - ver, Je - sus Christ is

our Re - deem - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, praise the Lord.

Tenor.

2d Treble
or
Alto.

Treble.

Organ

Bass.

Sing to the Lord a new made song, Let earth in one as - sem - bly throng,

Her com - mon pa - - tron's praise re - sound; Sing to the Lord and bless his name,

ORG.

DUETT. TWO TREBLES.

From day to day his praise pro - claim, Who us has with sal - va - tion crown'd.

ORG.

CHORUS.

To heathen lands re - hearse,

CHORUS.

his fame re - hearse, His wonders to the u - niverse, His won - ders to the u - ni - verse.

To heathen lands his fame re - hearse,

his fame re - hearse,

Tenor.

2d Treble
or
Alto.

Treble.

Organ.
Bass.

A - wake, my soul, and with the sun, Thy dai - ly course of du - ty run ;

Shake off dull sloth, and ear - ly rise, To pay thy - morn - ing sa - cri - fice.

1st Tenor.

2d Treble or Alto.

Treble.

Organ.

Bass.

Glo - ry to thee, my God, this night, For all the bless - ings of the night :

For - give me, Lord, for thy dear Son, The ills that I this day have done ;

Keep me, O keep me, King of kings, Un - - der thy own Al - might - y wing.

Music of the Church.

PART 2.

CONTAINING

C H A N T S.

VENITE, EXULTEMUS DOMINO, NO. 1.

MORNING PRAYER.

Before the portion of Psalms.

Dr. Hopte.

Alto
Tenor.
Treble.
Organ.
Bass.

DOUBLE CHANT.

1. O come, let ussing... ..un-.....to the... Lord,.....let us heartily rejoice in the...strength.....of...our.....sal-...vation...2.
 3. For the Lord is a.....great.....God ;.....and a great.....Kinga-...bove.....all...gods ;...4:
 5. The sea is his, and.....he.....made...it ;.....and his hands pre-.....pa-.....red...the.....dry...land.....6.
 7. For he is theLordour...God ;.....and we are the people of his } and.....the...sheep.....of his...hand.....3.
 10. Glory be the Father, and...to.....the...Son,.....and.....pasture } to.....the...Ho-.....ly...Ghost ; 11.

DUO.

Treble.
Organ.
Bass

MINORE.

9..... For he cometh, For he cometh.....to.....judge.....the.....earth ;....

N B When the Alto in the Chants is sung as a 2nd Treble, as it may be when requisite, it must

VENITE, EXULTEMUS DOMINO, NO. 1.

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Continued.

2. Let us come before his presence with.....thanks giving....and show ourselves....glad.....in,...himwith..psalms.....3.
 4. In his hand are all the corners....of.....the...earth.....and the strength of the..hillsis...hisalso.....5.
 6. O come, let us worshipand.....fall...down....and kneel be-.....fore.....the...Lordour..Maker.....7.
 8. O worship the Lord in the beauty of ho-.....li-...ness;.....let the whole earth.....standin...aweof...him.....9, *Minore*
 11. As it was in the beginningis.....now,and ever.....shallbe ...worldwithout end.....Amen.

..... and with righteousness to judge theworld.... and.... the.....peo-ple.....with.... his..... truth. 10.

be sung in its real place on the staff, which is an Octave below where it appears to stand now.

VENITE, EXULTEMUS DOMINO, NO. 2.

MORNING PRAYER.

Before the portion of Psalms.

Dr. Beckwith.

Alto.

Tenor.

DOUBLE CHANT.

Treble.

UNIS.

Organ.

Bass.

- | | | | | | | | |
|-----|-----------------------------|------------------|------------|----------------------------------|--------------------|--------------------|----------------|
| 1. | O come, let ussing..... | un-.....to the.. | Lord,..... | let us heartily rejoice in the.. | strength.....of.. | our.....sal-.. | vation...2. |
| 3. | For the Lord is a..... | great..... | God;..... | and a great..... | King.....a..... | bove.....all..... | gods;...4. |
| 5. | The sea is his, and..... | he.....made.. | it;..... | and his hands pre-..... | pa-.....red..... | the.....dry..... | land...6. |
| 7. | For he is the..... | Lord.....our.. | God;..... | and we are the people of his | } and.....the..... | sheep.....of his.. | hand...8. |
| 10. | Glory be the Father, and... | to.....the.. | Son,..... | and..... | | to.....the..... | Ho.....ly..... |
| | | | | | | | Ghost; 11. |
| | | | | | | | D, D. Dear. |

Alto.

Tenor.

Treble.

Organ.

Bass

MINORE. tr

9..... For he cometh, For he cometh to.....judge.....the.....earth

VENITE, EXULTEMUS DOMINO, NO. 2.

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Continued.

2. Let us come before his presence with.....thanks givingand show ourselves.....glad.....in.....himwith.....psalms.....3.
 4. In his hand are all the cornersof.....the... earth.....and the strength of the.. hillsis.....hisalso.....5.
 6. O come, let us worshipand.....fall... down.....and kneel be-.....fore.....the... Lordour.. Maker.....7.
 8. O worship the Lord in the beauty of ho-.....li- ness;.....let the whole earthstandin... aweof... him.....9, *Minore*
 11. As it was in the beginning,.....is.....now,and evershall.....be,.....worldwithout end.....A - men.

..... and with righteousness to judge the world and the.....peo- ple.....with..... his..... truth. 10

VENITE, EXULTEMUS DOMINO, NO. 3.

MORNING PRAYER.

Before the portion of Psalms.

Mornington,

Alto.
Tenor.
Treble.
Organ.
Bass.

DOUBLE CHANT.

1. O come, let ussing.....un.....to the...Lord,.....let us heartily rejoice in the...strength.....of...our.....sal...vation...2.
 3. For the Lord is a.....great.....God;.....and a great.....King.....a...bove.....all...gods;... 4.
 5. The sea is his, and.he.....made...it;.....and his hands pre-.....he.....red...the.....dry...land.....6.
 7. For he is the.....Lord.....our...God;.....and we are the people of his } and.....the...sheep.....of his...hand.....8.
 10. Glory be the Father, and...to.....the...Son,.....and.....pasture } to.....the...Ho.....ly...Ghost; 11

Alto.
Tenor.
Treble.
Organ.
Bass.

PIA.
MINORE.

- 9..... For he cometh, For he cometh to.....judge.....the.....earth.

VENITE, EXULTEMUS DOMINO, NO. 3.

195

Continued.



2. Let us come before his presence with.....thanks giving.....and show ourselves.....glad.....in him.....with psalms.....3.
 4. In his hand are all the corners of.....the earth.....and the strength of the hills.....is his.....also.....5.
 6. O come, let us worship.....and.....fall down.....and kneel before.....the Lord.....our Maker.....7.
 8. O worship the Lord in the beauty of his.....li-ness;.....let the whole earth.....stand in awe.....of him.....9, *Minore*
 11. As it was in the beginning,.....is.....now,.....and ever.....shall.....be world.....without end.....A - men



..... and with righteousness to judge the world..... and the..... peo- ple..... with..... his..... truth. 10.

VENITE, EXULTEMUS DOMINO, NO. 4.

MORNING PRAYER. FOR LENT.

Before the portion of Psalms.

Dr. Boyce.

Alto
Tener.
Treble.
Organ.
Bass.

DOUBLE CHANT.

1. O come, let ussing.....un.....to the... Lord;.....let us heartily rejoice in the ...strength.....of...our.....sal...vation...2.
 3. For the Lord is a.....great.....God;.....and a greatKinga...bove.....all...gods;...4.
 5. The sea is his, and.....he.....made...it;.....and his hands pre-pa-red...the.....dry...land.....6.
 7. For he is the.....Lord.....our...God;.....and we are the people of his } and.....the...sheep.....of his...hand...3
 10. Glory be the Father, and...to.....the...Son,.....and.....pasture } tothe...Ho.....ly...Ghost; 11.

T. M. W.

Alto.
Tener.
Treble.
Organ.
Bass.

PIA.
MINORE.

9..... For he cometh, For he cometh to.....judge.....the.....earth

VENITE, EXULTEMUS DOMINO, NO. 4.

197

Continued.

2. Let us come before his presence with.....thanks- giving and show ourselves.....glad.....in... himwith... psalms.....3.
 4. In his hand are all the corners of..... the... earth..... and the strength of the... hills is... his also 5.
 6. O come, let us worship ... and..... fall... down..... and kneel be-... fore..... the... Lord our... Maker..... 7.
 8. O worship the Lord in the beauty of ho-..... li- ness ;..... let the whole earth..... stand in... awe of... him..... 9, *Minore*
 11. As it was in the beginning,..... is..... now, and ever..... shall..... be, world without end..... A - men.

..... and with righteousness to judge the world and the..... peo- ple..... with..... his..... truth. 10.

GLORIA PATRI, NO. 1.**MORNING PRAYER.**

After the portion of Psalms.

H. Purcell.

Alto

Tenor

Treble

Organ.

Bass.

SINGLE CHANT.

1. Glory be to the Father, and...to.....the...Son,.....].....andto.....the Ho.....ly...Ghost,.....
 2. As it was in the beginning,...is.....now,.....].....and ever.shall.....be world....without end.....]...Amen.

GLORIA PATRI, NO. 2.**MORNING PRAYER.**

After the portion of Psalms.

Dr. Croft.

Alto.

Tenor.

Treble.

Organ.

Bass.

SINGLE CHANT.

1. Glory be to the Father, and...to.....the...Son,.....].....andto.....the Ho.....ly ...Ghost,.....
 2. As it was in the beginning,...is.....now,.....].....and ever.....shall.....be, world....without end.....]...Amen.

GLORIA PATRI, NO. 3.

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MORNING PRAYER.

After the portion of Psalms.

J. Craberg.

Alto.
Tenor.
Treble.
Organ.
Bass.

SINGLE CHANT.

1. Glory be to the Father, and...to.....the...Son,.....andto.....the Ho.....ly...Ghost,.....
2. As it was in the beginning,...is.....now,.....and ever.....shall.....be, world.....without end.....A - men.

GLORIA PATRI, NO. 4.

After the portion of Psalms.

Battishill.

Alto.
Tenor.
Treble.
Organ.
Bass.

SINGLE CHANT.

1. Glory be to the Father, and...to.....the...Son,.....andto.....the Ho.....ly...Ghost,.....
2. As it was in the beginning,...is.....now,.....and ever.....shall.....be, world.....without end.....A - men.

Tenor

2d Treble
or
Alto.

Treble.
Organ.

Bass.

Glo - ry be to the Fath - er, and to the Son, and to the

Ho - ly Ho - - ly Ghost; As it was in the be - gin - ning, is

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major (two flats). The lyrics are: "world with - out end, - - now, and ev - er shall be, world with - - out end, world". The music features a mix of quarter, eighth, and half notes, with some rests.

Second system of the musical score. It continues the four-staff format. The lyrics are: "world with - out end, - - with - - out end, world with - out end, A - men, A - - - men." The system concludes with a double bar line and repeat signs on the vocal staves. The piano accompaniment continues with sustained chords and moving lines.

GLORIA IN EXCELSIS, NO. 1.

MORNING PRAYER.

After the portion of Psalms.

Alto

Tenor

Treble.

Organ.

Bass.

TRIPLE CHANT

1. Glory be to.....|God.....on...|high,.....|and on earth,.....|peace.....good- |will.....towards|men..... 2.
 2. We praise thee, we bless thee, we wor-.....ship. |thee,.... |we glorify thee, we give thanks to|theefor... |thy.....great..|glory..... 3.

3. O Lord God,.....|Heaven-.....ly....|King,|God the.....|Fa.....ther..|Al-.....|mighty....4.
 4. O Lord the only begotten Son, ...|Je-.....sus...|Christ,....|O Lord God, Lamb of|God,.....Son. |ofthe...|Father....5

GLORIA IN EXCELSIS, NO. 1.

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Continued.

5. That takest away the.....sins.....of the world.....have mercy.....up.....on...us.....6.
 6. Thou that takest away the.....sins.....of the world.....have mercy.....up.....on...us.....7.
 7. Thou that takest away the.....sins.....of the world.....re.....ceive.....our...prayer.....8.
 8. Thou that sittest at the right hand of God.....the Father.....have mercy.....up.....on...us.....9.

9. For thou only.....art.....Ho- ly,.....thou.....on.....ly..art.....the.. Lord.....10.
 10. Thou only, O Christ, with the....Ho-.....ly... Ghost,...art most high in the.....glory.....of.. Godthe... Father..... A - men.

GLORIA IN EXCELSIS, NO. 2.

MORNING PRAYER

After the portion of Psalms.

Alto.
Tenor.
reble.
Organ.
Bass.

1. Glory be to..... God.....on high.....and on earth.....peace.....good-will.....(towards men.....2.
 2. We praise thee, we bless thee, we wor-.....ship thee,.....O Lord God, Heaven- { Fa-.....ther... Al.....migh-ty..... 3. *Minore.*
 we glorify thee, we give thanks to thee for thy.....great glory,.... } ly King, God the {
 8 For thou.....only.....art.....holy,.....thouon.....ly art.....the... Lord...9.
 9. Thou only, O Christ, with the... Ho.....ly... Ghost,.... art most high in the.... glory.....of. God.....the... Father.....A - men.

MINORE.

3. O Lord the only begotten Son, ...Je.....sus... Christ,.... O Lord God, Lamb of God,.... Son.....ofthe ... Father...4.
 5. Thou that takest away thesins.....of the world,.... have.....mer.....cy.....up.....on... us.....6.

GLORIA IN EXCELSIS, NO. 2.

205

Continued.

4. That takest away the..... sins..... of the world..... havemer.....cy.....up.....on.....us.....5.
 6. Thou that takest away the sins of the } receive.....our.....prayer..... Thou that sittest at the right { mer.....cy.....up.....on.....us.....7.
 world, }

GLORIA IN EXCELSIS, NO. 3.

MORNING PRAYER.

After the portion of Psalms.

Dr. Clarke.

1. Glory be to..... God..... on..... high..... and on earth..... peace.....good- will.....towards men..... 2.
 2. We praise thee we bless thee, we wor-.....ship..... thee..... O Lord God, Heaven- } Fa-.....ther Al-.....migh- ty..... 3. *Minore.*
 we glorify thee, we give thanks to thee for thy..... great..... glory..... ly King, God the } on-.....ly.....art..... the..... d..... 8.
 8. For thou only..... art..... Ho- ly..... thou..... glory..... of..... God..... the..... Father..... A men
 9. Thou only, O Christ, with the.. Ho-..... ly..... Ghost..... art most high in the.....

GLORIA IN EXCELSIS, NO. 3.

Continued.

MILVORE.

3. O Lord the only begotten Son, ... Je-.....sus... Christ,... O Lord God, Lamb of God,..... Son..... ofthe... Father... 4.

5. Thou that takest away the.....sins.....of the world,.....havemer-cy.....up-on.....us.....6.

Handwritten musical score for three staves. The top two staves are treble clef, and the bottom staff is bass clef. The music is in common time (C) and features various note values including minims, crotchets, and quavers, with rests and bar lines.

4. That takest away the.....sins.....of the world.....|.....havemer-.....cy.....up-.....on...us.....5.

6. Thou that takest away the sins of the world, receive.....our... prayer. ... Thou that sittest at the right hand of God the Father, have mercy..... us..... up..... on..... us..... 7.

BENEDICITE.

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MORNING PRAYER.

Dr. Randall.

Alto. Treble. Organ. Bass.

1. O all ye works of the Lord,..... bless..... ye the... Lord ;..... praise him, and magnify him..... for... ever..... 2.
 3. O ye heavens, &c. &c.
 26. O ye Children of Men,..... bless ye the... Lord ;..... praise him, and magnify him..... for... ever..... 27.
 28. O ye priests of the Lord,..... bless ye the... Lord ;..... praise him, and magnify him..... for... ever..... 29.
 30. O ye Spirits and Souls of the righteous, bless ye the... Lord ;..... praise him, and magnify him..... for... ever..... 31.

2. O ye angels of the Lord,..... bless..... ye the... Lord ; praise him, and..... magni- fy... him..... for... ever..... 3.
 4. O ye waters &c. &c.
 27. O let Israel..... bless..... the... Lord ; praise him, and..... magni- fy... him..... for... ever..... 28.
 29. O ye Servants of the Lord..... bless..... ye the... Lord ; praise him, and..... magni- fy... him..... for... ever..... 30.
 31. O ye Holy and humble Men of heart,..... bless..... ye the.. Lord ; praise him, and..... magni- fy... him..... for... ever.

TE DEUM, NO. 1.

MORNING PRAYER.

Dr. Randall.

Alto.
Tenor.
Treble.
Organ.
Bass.

- | | | | |
|------------------------------------|------------------------------|---------------------------------------|--|
| 1. We praise thee, O God : we | he..... the... Lord | All the earth doth worship | Fa- ther... e- ver- ..lasting.....2. |
| acknowledge thee to | | thee, the | |
| 4. Heaven and earth are full of | of.....thy... Glory..... | The glorious company of the A | pos.....tles... praise thee.....5 |
| the majesty | | | |
| 6. The holy Church throughout | know..... ledge thee, | the Father of an | infi- nite.. ma- jes- ty ;7. |
| all the world, doth ac- | | | |
| 14. O Lord save thy people, and... | bless thine heritage.. | Govern them, and | lift..... them. up for- ever..... 15. |
| 16. Vouchsafe, O Lord, to keep | day.....without sin | O Lord, have mercy upon us, }
have | mer- cy... up- on.. us.....17. |
| us this | | | |

H. H. Gear.

3. Holy, Holy, Ho- ly, 10. 11. 12. 13. 14. 15. 16. 17.

TE DEUM, NO. 1.

Continued.

- | | | | | |
|-----|---|------------------------------------|--|---|
| 2. | To thee all angels cry aloud ; the
heavens and all the | { powers.....there-
in..... | To thee, Cherubim and Ser- | } tin-ual... ly.....do... cry.3. |
| 5. | The goodly fellowship of the prophets. | { praise.....
thee..... | The noble army of | } mar-.....tyrs.. praise..... thee ;6. |
| 7. | Thine adorable, true and..... | { on-ly..
Son :..... | also the Holy..... | } Ghost,the com-.....fort... er.8. <i>Minor</i> |
| 15. | Day by day, we | { magni-fy..
thee ; | and we worship thy | } nameever, worldwithout end16. |
| 17. | O Lord, let thy mercy be upon us,
as our | { trust is in
thee..... | O Lord, in thee have I trust-
ed ; let me | } nev-er... becon- founded. |

Handwritten musical score for three staves, likely for a piano and two voices. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notes and rests. The paper is aged and yellowed.

.....Lord.....God.....of.....Sa-.....ba-.....oth....4.

TE DEUM, NO. 1. CONTINUED.

MILVORE.

8. Thou art the King of..... glory, O.. Christ... Thou art the ever- last- ing... Son of the Father. 9.
 10. When thou hadst overcome the..... sharpness of.. death,... thou didst open the kingdom of.. heaven to .. all be- lievers. 11.
 12. We therefore pray thee,..... help..... thy servants. | whom thou hast redeemed with..... thy .. pre- cious blood.. 13.

TE DEUM, NO. 2.

MORNING PRAYER.

Alto.
Tenor.
Treble.
Organ.
Bass

1. We praise thee, O God; we } be..... the... Lord..... All the earth doth worship } Fa- ther.... e ver-.. lasting.....2.
 acknowledge thee to } thee, the }
 4. Heaven and earth are full of } of..... thy... Glory. The glorious company of the A pos- tles... praise thee.....5.
 the majesty
 6. The holy Church throughout } know-..... ledge thee, The Father of an infi- nite... ma- jes- ty;7.
 all the world, doth ac-
 14. O Lord save thy people, and... bless thine heritage.. Govern them, and lift- them. up for- ever..... 15
 16. Vouchsafe, O Lord, to keep } day..... without sin O Lord, have mercy upon us, } mer- cy... up- on .. us..... 17
 us this }

- | | | | | | | |
|--|---------------|-------------|----------------------------|----------------|---------------|---------------|
| 9. When thou tookest upon thee to de- | liv-.....er.. | man,..... | thou didst humble thy.... | self.....to be | born.....of a | Virgin...10. |
| 11. Thou sittest at the right hand of
God, in the glory | of.....the. | Father..... | We believe that thou shalt | come.....to. | be.....our. | judge....12. |
| 13. Make them to be numbered..... | with.....thy | saints..... | in..... | glo.....ry | e.....ver | lasting...14. |

TE DEUM, NO. 2.

Continued.

Return to Majore

- | | | | | | | |
|---|------------------|------------|---|----------------|-------------------|----------------------------------|
| 2. To thee all angels cry aloud; the }
heavens and all the } | powers....there- | in..... | To thee Cherubim and }
Seraphim con } | tin.....ual | ly.....do.. | cry.....3.
<i>next page.</i> |
| 5. The goodly fellowship of the prophets } | praise..... | thee..... | The noble army of..... | mar.....tyrs | praise..... | thee;....6. |
| 7. Thine adorable, true and..... | on.....ly | Son;..... | also the Holy..... | Ghost.....the. | com.....fort- | er.8...Minor
<i>next page</i> |
| 15. Day by day, we..... | magni.....fy | thee;..... | and we worship thy..... | name.....ever | world.....without | end.....16. |
| 17. O Lord, let thy mercy be upon us, }
as our } | trust.....is in | thee;..... | O Lord, in thee have I }
trusted; let me } | nev.....er | be.....con- | founded. |

TE DEUM, NO. 2.

Continued.

D. D. Gear.

The first system of the musical score consists of three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace on the left and represent a grand staff with two treble clefs and one bass clef. All three staves are in the key of D major, indicated by two sharps (F# and C#) on the key signature. The music is written in a simple, hymn-like style with whole and half notes.

3. Holy,.....Holy,.....Ho-.....ly,.....

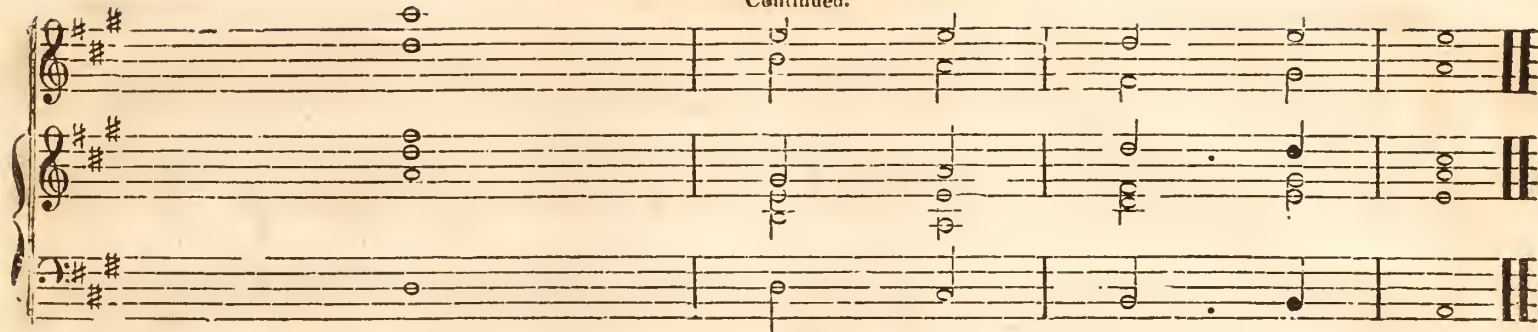
The second system of the musical score also consists of three staves, with the top staff marked *MINORE.* The key signature changes to D minor, indicated by one sharp (F#) and one natural (C). The music continues with a similar hymn-like style, featuring whole and half notes.

8 Thou art the King of.....glory,O.. Christ... Thou art the ever- last- ing.. Son of the Father. 9.
 10. When thou hadst overcome the..... sharpness . . . of.. death,... thou didst open the kingdom of.. heaven to.. all be- lievers. 11.
 12. We therefore pray thee,..... help..... thy.. servants.. whom thou hast redeemed with..... thy.. pre- cious blood. . . 13.

TE DEUM, NO. 2.

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Continued.



.....Lord.....God.....of.....Sa-.....ba-.....oth....



9. When thou tookest upon thee to de- liv-.....er.....man,....thou didst humble thy-.....self,.....to be born.....of a Virgin.. 10
 11. Thou sitte-t at the right hand of. of.....the...Father... We believe that thou shalt come.....to.. be.....our judge.... 12.
 13. Make them to be numbered with.....thy..sain s.... in..... glo-.....ry. e-.....ver-lasting.. 14.
 Return to Major.

JUBILATE DEO, NO. 1.

MORNING PRAYER, PSALM C.

After the Second Lesson.

Dine,

Alto.

Tenor.

Treble.

Organ.

Bass.

1. O be joyful in the Lord, all ye .. lands ; ... serve the Lord with g'adness } pre- sence with a .. song . . 2.
 3. O go your way into his gates with } courts with .. praise ; .. be thankful unto him and. speak good of his .. name . . 4.
 5. Glory be to the Father, and to the .. Son, and to the .. Ho ly .. Ghost . . 6.

2. Be ye sure that the Lord. he is .. God ; ... it is he that hath made } people and the sheep ... of his .. pasture . . . 3.
 4. For the Lord is gracious, his mercy is .. ev- er .. lasting ; .. and not we our- } ge ne .. ra- tion . . . 5.
 6. As it was in the beginning, is now, and his truth endureth } shall .. be .. world .. without end . . . A - men
 from generation to

JUBILATE DEO, NO. 2.

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MORNING PRAYER. PSALM C.

After the Second Lesson.

Battishill and Jackson.

Alto.
Tenor.
Treble.
Organ
Bass.

1. O be joyful in the Lord, all..... ye.. lands;... serve the Lord with gladness } pre-.....sence with..... a... song... 2.
3. O go your way into his gates with } courts.....with.. praise;.. be thankful unto him and.... speak.....good of..... his.. name... 4.
thanksgiving, and into his }
5. Glory be to the Father, and..... to..... the... Son,.... and..... to..... the... Ho..... ly... Ghost... 6.

2. Be ye sure that the Lord. he..... is... God;... it is he that hath made } people and the sheep... of his.. pasture... 3.
us, and not we our-
4. For the Lord is gracious, his mercy is... ev-.....er.. lasting;.. and his truth endureth } re-.....ne-.. ra-..... tion..... 5.
from generation to
6. As it was in the beginning, is..... now,.... and ever..... shall.... be.. world .. without end. A - men.

JUBILATE DEO, NO. 3.

MORNING PRAYER. PSALM C.

After the Second Lesson.

Edmon.

Alto
Tenor.
Treble.
Organ.
Bass.

1. O be joyful in the Lord, all..... ye.. lands ;... serve the Lord with gladness } pre-..... cence with..... a... song... 2.
 3. O go your way into his gates with } courts..... with... praise ;... and come before his } be thankful unto him and..... speak good of..... his.. name... 4.
 5. Glory be to the Father, and..... to..... the.. Son,.... and to..... the.. Ho..... ly.. Ghost... 6.

2. Be ye sure that the Lord..... he..... is... God;... it is he that hath made } people and the sheep... of his.. pasture... 3.
 4. For the Lord is gracious, his mercy is... ev-..... er... lasting ;... and his truth endureth } re..... ne... ra..... tion..... 5
 6. As it was in the beginning, is..... now,.... and ever. shall... be... world... without end. A - men

JUBILATE DEO, NO. 4.

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MORNING PRAYER. PSALM C.

After the Second Lesson.

Mr. Pratt.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. O be joyful in the Lord, all ye .. lands ; ... serve the Lord with gladness } pre- sence with a ... song ... 2.
 3. O go your way into his gates with } courts with .. praise ; .. and come before his } speak good of his .. name .. 4.
 thanksgiving, and into his } to the .. Son, ... and to the .. Ho- ly .. Ghost .. 6.
 5. Glory be to the Father, and.....

2. Be ye sure that the Lord he is ... God ; ... it is he that hath made } people and the sheep ... of his .. pasture. ... 3.
 4. For the Lord is gracious, his mercy is... ev- er .. lasting ; .. us, and not we our- selves ; we are his } and his truth endureth } ge- ne- .. ra- tion 5.
 6 As it was in the beginning, is now, ... from generation to } shall. .. be, .. world .. without end. ... A - men.
 and ever.....

BENEDICTUS, NO. 1.

MORNING PRAYER.

After the Second Lesson.

Dr. G. H. Jackson.

Alto.
Tenor.
Soprano.
Organ.
Bass.

1. Blessed be the Lord God of..... Is-..... ra- el ;..... for he hath visited..... and..... re- deemed..... his... people..... 2.
 3. As he spake by the mouth of his..... ho..... ly... prophets, which have..... been since the world..... be- gan..... 4.
 5. Glory be to the Father, and..... to..... the... Son,..... and to..... the... Ho..... ly... Ghost;..... 6.

2. And hath raised up a mighty sal- vation..... for... us..... in the..... house... of his... ser-..... vant... David... 3.
 4. That we should be saved from our en-..... c- mies,..... and from the..... hand..... of... all..... that... hate us... 5.
 6. As it was in the be- ginning, is..... now, and ever..... shall..... be, world..... without end,..... A - men.

BENEDICTUS, NO. 2.

219

MORNING PRAYER.

After the Second Lesson.

Dr. Turney.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. Blessed be the Lord God of..... Is-.....ra-...el;..... for he hath visited..... and..... re-... deemed..... his... people.....2.
 3. As he spake by the mouth of his..... ho-.....ly... prophets.. which have..... beensince the world.....be-... gan.....4.
 5. Glory be to the Father, and..... to.....the... Son,..... andto.....the... Ho-.....ly... Ghost;...6.

2. And ha'th raised up a mighty sal-.....vation.....for... us..... in the..... house...of his... ser-.....vant... David...3.
 4. That we should be saved from our.....en-.....e-... mies,..... and from the..... hand.....of... all.....that... hate us..5.
 6. As it was in the beginning,.....is.....now,and ever.....shall.....be,.... world.....without end,.....A - men.

BENEDICTUS, NO. 3.

MORNING PRAYER.

After the Second Lesson.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. Blessed be the Lord God of..... Is-ra- el ;..... for he hath visited..... and..... re- deemed..... his... people.... 2.

3. As he spake by the mouth of his..... ho-ly... prophets,, which have..... beensince the world..... be- gan..... 4.

5. Glory be to the Father, and..... to..... the... Son,..... and to..... the... Ho-ly... Ghost;... 6.

2. And hath raised up a mighty sal-..... vation..... for... us..... in the..... house... of his... ser-..... vant... David... 3.

4. That we should be saved from our..... en-e- mies,..... and from the..... hand..... of... all..... that... hate us. 5.

6. As it was in the beginning,..... is..... now, .. and ever..... shall..... be, world..... without end,..... A - men.

BENEDICTUS, NO. 4

221

MORNING PRAYER.

After the Second Lesson.

Dr. Croft.

Att. UNIS.

Tenor.

Preblo.

Organ.

Bass UNIS.

The first system of the musical score includes staves for Alto, Tenor, Prebible, Organ, and Bass. The Alto and Tenor parts are marked 'UNIS.' and the Bass part is also marked 'UNIS.'. The Organ part is indicated by a bracket. The music is in common time (C) and features a variety of note values including half notes, quarter notes, and eighth notes.

1. Blessed be the Lord God of..... Is-..... ra- el ;..... for he hath visited..... and..... re- deemed..... his... people..... 2.
3. As he spake by the mouth of his..... ho-..... ly... prophets.. which have..... been since the world..... be- gan..... 4.
5. Glory be to the Father, and..... to..... the... Son,..... and to..... the... Ho-..... ly... Ghost;..... 6.

UNIS.

UNIS.

The second system of the musical score continues the vocal and organ parts. It includes staves for Alto, Tenor, Prebible, Organ, and Bass. The Alto and Tenor parts are marked 'UNIS.' and the Bass part is also marked 'UNIS.'. The music continues with similar note values and a key signature of one flat.

2. And hath raised up a mighty sal- vation..... for... us..... in the..... house... of his... ser- vant... Da- vid... 3.
4. That we should be saved from our..... en-..... e- mies,..... and from the..... hand..... of... all..... that... hate us. 5.
6. As it was in the beginning,..... is..... now, and ever..... shall..... be, world..... without end,..... A - men.

CANTATE DOMINO, NO. 1.

EVENING PRAYER. PSALM XCVIII.

After the First Lesson.

Dr. Randall,

Alto,

Tenor.

Treble.

Organ.

Bass.

1. O sing unto the Lord a new song : for he hath done marvelous things.
3. The Lord declared his salvation ; his righteousness hath he openly showed in the sight of the heathen.
5. Show yourselves joyful unto the Lord, all ye lands, sing, rejoice, and give thanks.
7. With trumpets, also, and shawms, O show yourselves joyful before the Lord the King.
9. Let the floods clap their hands and let the hills be joyful together before the Lord ; for he cometh to judge the earth.
11. Glory be to the Father, and to the Son, and to the Holy Ghost.

2. With his own right hand and with his arm, hath he gotten himself the victory.
4. He hath remembered his mercy and truth towards the house of Israel ; and all the ends of the world have seen the salvation of our God.
6. Praise the Lord upon the harp ; sing to the harp with a Psalm of giving thanks.
3. Let the sea make a noise and all that therein is, dwell there in.
10. With righteousness shall he judge the world, and the people with equity.
12. As it was in the beginning, is now, and ever shall be, world without end.

A - men

CANTATE DOMINO, NO. 2.

EVENING PRAYER. PSALM CXVIII.

After the First Lesson.

Dr. Woodward,

Alto.
Tenor.
Treble.
Organ.
Bass.

1. O sing unto the..... Lord a..... new song :..... for he hath..... done..... marvel..... lous..... things..... 2.
 3. The Lord declared..... his..... sal..... vation ;..... his righteousness hath he openly showed..... in the sight..... of the heathen..... 4.
 5. Show yourselves joyful unto the Lord,..... all..... ye..... lands,..... sing, re-..... joyce..... and..... give..... thanks..... 6.
 7. With trumpets..... also..... and..... shawms,..... O show yourselves joyful be- fore..... the..... Lord..... the..... King..... 8.
 9. Let the floods clap their hands and let } fore..... the..... Lord ;..... for he..... cometh..... to..... judge..... the..... earth..... 10.
 the hills be joyful together be- }
 11. Glory be to the Father, and..... to..... the..... Son,..... and..... to..... the..... Ho..... ly..... Ghost..... 12.

2. With his own right hand and with his ho..... ly..... arm..... hath he gotten him- self..... the..... vic..... to..... ry. 3.
 4. He hath remembered his mercy and } Is..... ra..... el ;..... and all the ends of the } va..... tion..... of..... our..... God..... 5.
 truth towards the house of }
 6. Praise the Lord up-..... the..... harp ;..... sing to the harp with a..... Psalm..... of..... thanks..... giving..... 7.
 8. Let the sea make a noise and all that there..... in..... is..... the round world and..... they..... that..... dwell..... there..... in..... 9.
 10. With righteousness shall he..... judge..... the..... world..... and the..... peo..... ple..... with..... equi..... ty..... 11.
 12. As it was in the beginning,..... is..... now,..... and ever..... shall..... be,..... world..... without end..... A - men

CANTATE DOMINO, NO. 3.

EVENING PRAYER. PSALM XCVIII.

After the First Lesson.

Wm. Hawes.

Alto
 Tenor
 Treble.
 Organ
 Bass.

1. O sing unto the..... Lord a.....new song :..... for he hathdone.....marvel.....lous.....things.....2.
 3. The Lord declared.....his.....sal- vation ;..... his righteousness hath he openly showed in the sight.....of the heathen.....4.
 5. Show yourselves joyful unto the Lord, all.....ye.....lands, sing, re- joice.....and.....give thanks.....6.
 7. With trumpets.....also.....and shawms, O show yourselves joyful be- fore.....the..... Lord.....the..... King.....8.
 9. Let the floods clap their hands and let } fore.....the..... Lord ;..... for he..... cometh..... to..... judge.....the..... earth.....10.
 the hills be joyful together be- }
 11. Glory be to the Father, and.....to.....the..... Son,.....and..... to.....the..... Ho.....ly..... Ghost.....12.

2. With his own right hand and with his ho.....ly..... arm..... hath he gotten him-.....self.....the..... vic.....to..... ry.....3.
 4. He hath remembered his mercy and } Is.....ra- el ;..... and all the ends of the } va..... tion... of.....our .. God.....5.
 truth towards the house of }
 6. Praise the Lord up.....the..... harp;..... sing to the harp with a... Psalm..... of..... thanks- giving.....7.
 8. Let the sea make a noise and all that there.....in..... is..... the round world and.....they.....that..... dwell.....there.....in.....9.
 10. With righteousness shall he.....judge.....the..... world..... and the..... peo.....ple..... with..... equi- ty.....11.
 12. As it was in the beginning,..... is..... now,..... and ever..... shall..... be,..... world..... without end.....A - men

CANTATE DOMINO, NO. 4.

225

EVENING PRAYER. PSALM XCVIII.

After the First Lesson.

Dr. Croft.

Alto
Tenor
Treble.
Organo.
Bass.

1. O sing unto the Lord a new song : for he hath done marvelous things.
 3. The Lord declared his salvation : his righteousness hath he openly showed in the sight of the heathen.
 5. Show yourselves joyful unto the Lord, all ye lands : sing, ye lands, and give thanks.
 7. With trumpets, also, and shawms, O show yourselves joyful before the Lord the King.
 9. Let the floods clap their hands and let the hills be joyful together before the Lord ; for he cometh to judge the earth.
 11. Glory be to the Father, and to the Son, and to the Holy Ghost.

2. With his own right hand and with his holy arm, hath he gotten himself the victory.
 4. He hath remembered his mercy and truth towards the house of Israel ; and all the ends of the world have seen the salvation of our God.
 6. Praise the Lord upon the harp ; sing to the harp with a new Psalm, giving thanks.
 8. Let the sea make a noise and all that therein is, the round world and they that dwell there.
 10. With righteousness shall he judge the world, and the people with equity.
 12. As it was in the beginning, is now, and ever shall be, world without end. Amen.

BONUM EST CONFITERI, NO. 1.

EVENING PRAYER. PSALM XCII.

After the First Lesson.

Alto.

Tenor.

Treble.

Orgen.

Bass.

This musical score is for a piece titled "EVENING PRAYER". It is arranged for five parts: Alto, Tenor, Treble, Organ, and Bass. The music is written in common time (C) and features a key signature of one flat (B-flat). The Alto and Tenor parts are written on single staves. The Treble and Bass parts are written on a grand staff, with the Organ part written on a single staff below the Bass staff. The score consists of several measures, with a repeat sign at the end. The notation includes various musical symbols such as notes, rests, and bar lines.

- | | | | |
|--|----------------------------------|--|------------------------------|
| 1. It is a good thing to give..... | (thanks .....unto the Lord,..... | and to sing praises unto thy.... name,..... | O..... Most..... Highest ;:2 |
| 3 Upon an instrument of ten strings }
and up- } | on..... the... lute ;..... | upon a loud instrument..... and..... up..... | on..... the... harp.....4 |
| 5. Glory be to the Father, and..... | to..... the... Son,..... | and..... to..... the... Ho.....ly | Ghost ;...6 |

A handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The second system consists of two staves, both with treble clefs and a key signature of one flat. The third system consists of two staves, both with treble clefs and a key signature of one flat. The music is written in a simple, clear hand. The lyrics are written below the staves. The title "The Rose Tree" is written at the top of the page. The score is for a single voice part.

2. To tell of thy loving kindness early.....in.....the....morning, and of thytruth.....in the.....night.....season.....3.
4. For thou Lord hast made me.....glad through.....thy....works ; and I will rejoice in gi- } ra-tions.....of.....thy....hands ;.....5.
6. As it was in the beginning isnow.....and ever.....shall.....be, world.....without end.....Amen.

BONUM EST CONFITERI, NO. 2.

227

EVENING PRAYER. PSALM XCII.

After the First Lesson.

Time.

Alc.
Tenor.
Treble.
Organ.
Bass.

1. It is a good thing to give. thanks unto the Lord, and to sing praises unto thy name, O Most Highest ; 2
 3 Upon an instrument of ten strings { on the ... lute ; upon a loud instrument and up on the ... harp 4
 and up }
 5. Glory be to the Father, and to the ... Son, and to the ... Ho ly ... Ghost ; ... 6

2. To tell of thy loving kindness early in the ... morning, and of thy truth in the ... night season ; ... 3.
 4. For thou Lord hast made me glad through ... thy ... works ; ... and I will rejoice in gi- } ra- tions ... of thy ... hands ; ... 5.
 ving praise for the ope- }
 6. As it was in the beginning.. is now and ever shall be, ... world without end Amen.

BONUM EST CONFITERI, NO. 3.

EVENING PRAYER. PSALM XCII.

After the First Lesson.

Rev. W. Jones.

Alto.

Tenor.

Treble.

Organ.

Bass.

1. It is a good thing to give. thanks unto the Lord, and to sing praises unto thy name, O Most Highest ; 2
- 3 Upon an instrument of ten strings { on the lute ; upon a loud instrument and up on the harp 4
- and up } to the Son, and to the Ho ly Ghost ; 6
5. Glory be to the Father, and to the Son, and to the Ho ly Ghost ; 6

2. To tell of thy loving kindness early in the morning, and of thy truth in the night season ; 3.
4. For thou Lord hast made me glad through thy works ; and I will rejoice in gi- ra tions of thy hands ; 5.
- ving praise for the epe- } shall be world without end Amen.
6. As it was in the beginning, is now, and ever shall be world without end Amen.

BONUM EST CONFITERI, NO. 4.

229

EVENING PRAYER. PSALM XCII.

After the First Lesson.

Morley.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. It is a good thing to give..... thanks unto the Lord,..... and to sing praises unto thy... name,..... O..... Most Highest ; 2
 3 Upon an instrument of ten strings } on..... the... lute ;..... upon a loud instrument..... and..... up..... on..... the... harp..... 4
 and up. }
 5. Glory be to the Father, and..... to..... the... Son,..... and..... to the... Ho..... ly... Ghost ;... 6

2. To tell of thy loving kindness early..... in..... the... morning, and of thy..... truth..... in the... night..... season ;... 3.
 4. For thou Lord hast made me..... glad through... thy... works ;... and I will rejoice in gi- } ra- tions... of..... thy... hands ;... 5.
 -ing praise for the ope- }
 6. As it was in the beginning..... is..... now,..... and ever..... shall..... be,.... world..... without end..... Amen.

After the Second Lesson.

Dr. Cooke.

Alto.
Tenor.
Treble.
Orgen.
Bass.

- | | | | | | | |
|-------------------------------------|------------------|--------------------|--|-----------------------------------|------------|----|
| 1. God be merciful unto..... | us..... | and... bless us... | and shew us the light of his
countenance, and } | be..... merci- ful..... unto..... | us..... | 2. |
| 2. Let the people..... | praise thee..... | O... God;..... | yea, let all the..... | peo..... ple... praise..... | thee..... | 4. |
| 3. Let the people..... | praise thee..... | O... God;..... | yea, let all the..... | peo..... ple... praise..... | thee..... | 6. |
| 4. Glory be to the Father, and..... | to..... the..... | Son,..... | and..... to..... the..... | Flo..... ly..... | Ghost..... | 9. |

A musical score consisting of three staves. The top two staves are treble clefs with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music features various note values, rests, and bar lines across all three parts.

- | | | | | |
|-------------------------------------|-------------------------------|---|-----------------------------------|----------------------|
| 2. That thy way may be..... | known.....upon.....earth, .. | thy saving..... | health.....a-.....mong .....all.. | nations...3. |
| 4. O let the nations re-..... | joice.....and be.....glad;... | for thou shalt judge the
folk righteous-ly and
govern the | na-....tions..up-.....on.. | earth...5. |
| 6. Then shall the earth bring..... | forth.....her.....increase ; | and God even our own .. | God.....shall ..give us...his .. | blessing. ....7. 'S' |
| 7. God..... | shall .....bless us, .. | and all the ends of the .. | world.....shall ..fear..... | him.....3. |
| 9. As it was in the beginning,..... | is .....now .. | and ever..... | shall.....be, ..world..without | end.....A mea |

After the Second Lesson

T. M. D

1. God be merciful unto.....	us.....and...	bless us, and show us the light of his countenance, and }	be.....merci-	ful.....unto...	us.....2.
3. Let the people.....	praise thee.....O	God;.....yea, let all the.....	peo-.....ple-	praise.....thee.....4.	
5. Let the people.....	praise thee.....O	God;.....yea, let all the.....	peo-.....ple-	praise.....thee.....6.	
6. Glory be to the Father, and.....	to.....the	Son, and.....	to.....the	Ho.....ly	Ghost.....9.

2. That thy way may be.....	known.....upon...	earth, ...	thy saving.....	health.....a-...	mong ...all..	nations...3.
4. O let the nations re-.....	joice.....and be...	glad;...	for thou shalt judge the foik righteously and govern the	na.....tions..	up.....on..	earth....5.
6. Then shall the earth bring.....	forth.....her...	increase;	and God even our own..	God....shall..	give us...his..	bleſſing...7. S.
7. God.....	shall.....	bleſs us,	and all the ends of the ..	world....shall..	fear.....	him.....8.
9. As it was in the beginning.....	is.....	now,	land ever.....	shall.....be..	world..without	end.....A - men

DEUS MISEREATUR, NO. 3.

EVENING PRAYER. PSALM LXVII.

After the Second Lesson.

Hentep.

Alto.
Tenor.
Treble.
Organ.
Bass.

. God be merciful unto..... us.....and.....bless us, and show us the light of his } be.....merci-ful.....unto.....us.....2.
countenance, and }
3. Let the people.....praise thee.....O.....God;.....yea, let all the.....ple.....praise.....thee.....4.
5. Let the people.....praise thee.....O.....God;.....yea, let all the.....ple.....praise.....thee.....6.
8. Glory be to the Father, and.....to.....the.....Son,.....and.....to.....the.....Ho.....ly.....Ghost.....9.

2. That thy way may be.....known.....upon.....earth, .. thy saving.....a-.....mong, all.....nations...3.
for thou shalt judge the
4. O let the nations re.....joice.....and be.....glad;... folk righteously and } na-.....tions, up.....on.....earth....5.
govern the
6. Then shall the earth bring.....forth.....her.....increase; and God even our own. God....shall...give us...his...blessing....7. S.
7. God.....shall.....bless us, and all the ends of the world...shall...fear.....him.....3.
8. As it was in the beginning.....is.....now, .. and ever.....shallbe, world without end...A - men.

EVENING PRAYER. PSALM LXXVII.

After the Second Lesson.

Hare.

Alto.
Tenor.
Treble.
Organ.
Bass.

1. God be merciful unto..... us..... and... bless us, and show us the light of his } be..... merci-ful..... unto... us..... 2.
 3. Let the people..... praise thee..... O God;..... yea, let all the..... countenance, and } peo-..... ple... praise..... thee..... 4.
 5. Let the people..... praise thee..... O God;..... yea, let all the..... peo-..... ple... praise..... thee..... 6.
 8. Glory be to the Father, and..... to..... the Son and..... to..... the Ho..... ly..... Ghost..... 9.

2. That thy way may be..... known..... upon... earth, ... thy saving..... health..... a-... mong... all... nations... 3.
 4. O let the nations re-..... joice..... and be... glad;... for thou shalt judge the } na-..... tions.. up-..... on.. earth... 5.
 6. Then shall the earth bring..... forth..... her... increase; and God even our own } God.... shall.. give us... his.. blessing... 7. S:
 7. God..... shall..... bless us, and all the ends of the .. world... shall.. fear..... him..... 8.
 9. As it was in the beginning... is..... now, ... and ever..... shall..... be... world without end..... A - men.

BENEDIC, ANIMA MEA, NO. 1.

EVENING PRAYER. PSALM CIII.

After the Second Lesson.

Morris.

Alto,
Tenor,
Treble,
Organs.
Bass.

1. Praise the Lord..... O..... my soul; and all that is within me, praise..... his..... ho-..... ly..... name... 2.
 3. Who forgiveth..... all..... thy sin, and..... healeth..... all..... thine..... in-..... firmities. 4.
 5. O praise the Lord ye angels of } cel..... in strength.. ye that fulfil his command- } to..... the..... voice..... of his..... word... 6.
 his, ye that ex- } ment and hearken un- } to..... the..... Ho-..... ly..... Ghost... 9.
 8. Glory be to the Father, and..... to..... the Son, and..... to..... the.....

2. Praise the Lord..... O..... my..... soul, and for-..... get..... not..... all..... his..... benefits... 3.
 4. Who saveth thy life..... from..... des-..... truction, .. and crowneth thee with mercy.. and.. lov-..... ing..... kindness... 5.
 6. O praise the Lord all, .. ye..... his..... hosts; .. ye servants of his..... that..... do..... his..... pleasure... 7. **S:**
S: 7. O speak good of the Lord, all ye } his..... do-..... minion.. Praise thou the..... Lord..... O..... my..... soul..... 8.
 works of his in all places of } .. now,.... and ever..... shall..... be..... world... without end A - men.
 9. As it was in the beginning

EVENING PRAYER, PSALM CIII.

After the Second Lesson.

Rev. G. Heathcote.

Alto,
Tenor,
Treble.
Organ.
Bass.

1. Praise the Lord..... O..... my soul; and all that is within me, praise..... his..... ly..... name..... 2.
3. Who forgiveth..... all..... thy sin, and..... healeth..... all..... thine..... in- firmities. 4.
5. O praise the Lord ye angels of } cel..... in strength... ye that fulfil his command- } to..... the..... voice..... of his..... word... 6.
his, ye that ex- } ment and hearkea un- } to..... the..... Ho..... ly..... Ghost... 9.
8. Glory be to the Father, and..... to..... the Son, and..... to..... the.....

2. Praise the Lord..... O..... my soul, and for..... get..... not..... all..... his..... benefits... 3.
4. Who saveth thy life..... from..... des- truction, .. and crowneth thee with mercy.. and.. lov..... ing.. kindness... 5.
6. O praise the Lord all..... ye..... his..... hosts; ... ye servants of..... his..... that.. do..... his..... pleasure... 7. S:
7. O speak good of the Lord, all ye } his..... do- minion.. Praise thou the..... Lord..... O..... my.. soul..... 8.
works of his in all places of } is..... now..... and ever..... shall.... be.. world... without end A - men.
9. As it was in the beginning, is.....

BENEDIC, ANIMA MEA, NO. 3.

EVENING PRAYER. PSALM CIII.

After the Second Lesson.

Battisbill.

Alto.
Tenor,
Treble,
Organ.
Bass.

A musical score for five parts: Alto, Tenor, Treble, Organ, and Bass. The score is written on five staves. The Alto, Tenor, and Treble parts are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The Organ part is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The Bass part is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a series of chords and single notes, with some measures containing multiple notes. The score is divided into measures by vertical bar lines.

- | | | | | | | |
|---|--------------|--------------|---------------------------------|--------------------|--------------------|-----------|
| 1. Praise the Lord..... | O..... my | soul ; | and all that is within me, | praise..... his.. | ho..... ly.. | name...2. |
| 3. Who forgiveth..... | all..... thy | sin, | and healeth..... | all..... thine in- | fir..... mi- | ties...4. |
| 5. O praise the Lord ye angels of
his, ye that ex- } | cel..... in | strength .. | ye that fulfil his command- } | to..... the.. | voice.... of his.. | word ..6. |
| 8. Glory be to the Father, and
to..... the | Son, | and..... | to..... the.. | Ho..... ly.. | Ghost...9. | |

This musical score is for the first system of 'The Merry Widow' (No. 1). It features three staves: a vocal line (Soprano) and a piano accompaniment consisting of a right-hand and left-hand part. The key signature is B-flat major (two flats) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with 'p' for piano.

- | | | | | | | |
|--|--------------------|---------------|-----------------------------|---------------------|---------------------------|------------------|
| 2. Praise the Lord..... | O..... my | soul,.... | and forget not..... | all..... his | be..... ne..... | fits..... 3. |
| 4. Who saveth thy life..... | from..... des..... | truction,.... | and crowneth thee with..... | mercy..... and..... | lov..... ing..... | kindness..... 5. |
| 6. O praise the Lord all..... | re..... his..... | husts;..... | ye servants of..... | his..... that..... | lo..... his..... | pleasure..... 7. |
| 'S: 7. O speak good of the Lord, all ye
works of his in all places of } | his..... do..... | minion..... | Praise thou the..... | Lord..... | O..... my..... | soul..... 8. |
| 9. As it was in the beginning..... | is..... | now,.... | and ever..... | shall..... be,.... | world... without end..... | A - men. |

BENEDIC, ANIMA MEA, NO. 4.

237

EVENING PRAYER. PSALM CIII.

After the Second Lesson.

Tones.

Alto,
Tenor,
Treble
Organ
Bass.

1. Praise the Lord..... O..... my soul; ... and all that is within me, ... praise..... his.. ho..... ly.. name... 2.
 3. Who forgiveth..... all..... thy sin, ... and healeth..... all..... thine in- fir..... mi..... ties.... 4.
 5. O praise the Lord ye angels of cel..... in strength.. ye that fulfil his command- } to..... the.. voice..... of his. word... 6.
 8. Glory be to the Father, and.... to..... the Son, ... and..... ment and hearken un- } to .. the.. Ho..... ly.. Ghost... 9.

2. Praise the Lord..... O..... my.. soul, ... and forget not..... all..... his.. be..... ne..... fits..... 3.
 4. Who saveth thy life..... from..... des- truction, ... and crowneth thee with mercy.. and.. lov..... ing.. kindness.. 5.
 6. O praise the Lord all..... ye..... his.. hosts, ... ye servants of..... his..... that.. do..... his.. pleasure.. 7. *S:
 7. O speak good of the Lord, all ye } his..... do- minion.. Praise thou the..... Lord..... O..... my.. soul..... 8.
 9 As it was in the beginning; is..... now, ... and ever..... shall.... be, .. world... without end A - men.

By the Red Gt Boud. True
Hark my dull soul strain
Cast off thy care

Robin et alii

Prep to thy station strain
Alight in prayer
Cheer he has gone before
Count all thy troubles o'er
He who thy burdens bears
Jesus is there

Complete
What makes its joy
What makes its hymns ^{cheer}
Then we our praises shall sing
Jesus is there

Love for the strange heart
Robe and prepare
Holiness becomes each guest
Jesus is there
Sing Me our victorious psalms
Chant our celestial psalms
Briders of the land of thy charms
Oh let us hear

Heaven's bliss is perfect peace
Glorious is true
Heaven's bliss is ever true
Then act it all

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